MAXIMUMROCKNROLL

#338/JULY '11

$4 US/CAN

ZOUO

inservibles • krömosom • useless eaters • nightgaun
no problem • raw nerves • family man • lost tribe
gatillazo in mexico • czech punk history pt. one

MAXIMUMROCKNROLL

TOP 10

For what it's worth, here's some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

MARIAM BASTANI

- ALUMINUM KNOT EYE-45 / HOAX-EP
- V/A-Spaniard Punk Ole 1983-2xLP
- WARHEAD-45 / ORDER-45
- A.N.S./RAMMING SPEED-split LP / WAX IDOLS-45
- BRAIN KILLER-Every Actual State is Corrupt-LP
- NEKROMANTIKER-6 Amazing Punk Hits-EP
- DISERZIONE-Quando Si Sentra L'Ultimo...-EP
- RAW NERVE-LP / PLATES-Dayplanner-EP
- PARLOR / NIGHTGAUN / FUCKHEADS-live
- AUTONOMY / HESITATION WOUNDS-live

BRACE BELDEN

- OUTDOORSMEN-Tell Your Folks I'm A Goner-EP
- OUTDOORSMEN-Drunkdriving/Deadmeat-45
- THE NORMALS-Vacation to Nowhere-LP
- BOB-The Things That You Do/Thomas Edison-45
- THE ASTRONAUTS-Peter Pan Hits The Suburbs-LP
- KIDDA BAND-Radio Caroline/We're Gonna...-45
- FRANCIS HAROLD AND THE HOLOGRAMS-45
- HYGIENE-Public Sector-LP
- TIMMYS ORGANISM-Scum Revolution/When...-45
- HOAX-Fagget-EP

JUSTIN BRIGGS – GUEST TOP TEN!!!

- HOAX-Fagget-EP
- WARHEAD-Acceleration/World of Confusion-45
- ORDER-Aaso/Nazonazo-45
- HESITATION WOUNDS-demo
- ON PARADE-Not Welcome-EP
- BROWN SUGAR/MAYDAY-split EP
- RAW NERVE-Tall Tales-LP
- ROPES-Your End-EP
- AVON LADIES-demo
- BRAIN KILLER-Every Actual State is Corrupt-LP

TIM BROOKS

- KNUCKLEHEAD-Hearts of Fire-LP
- SOMETHING FIERCE-Don't Be So Cruel-LP
- TEENAGE BOTTLEROCKET-Mutilate Me-EP
- BOMB BLAST MEN-Who is the Master Here-EP
- HYGIENE-Public Sector-LP
- NAILBITER-Faded Brain Age/Abused-LP
- TIMMYS ORGANISM-Scum Revolution/When...-45
- ENDLESS GRINNING SKULLS-LP
- UNDERGROUND RAILROAD TO CANDYLAND-LP
- NEO CONS-High Anxiety-EP

ROBERT COLLINS

- ICON GALLERY-LP
- WAX IDOLS-All Too Human/William Says-45 + tape
- VICTIMS-A Dissident-LP
- ABSURDO-demo
- OSMAN TIKOS-demo
- PIEL Y HÜESOS-demo
- ENSLAVE-CD
- NEKROMANTIKER-6 Amazing Punk Hits-EP
- SIDETRACKED-Uniform-EP
- LIVID-live

SEAN "DOUGIE" DOUGAN

- KIDDA BAND-Radio Caroline/We're Gonna...-45
- AMATEUR PARTY-Truncheons In The Manor-LP
- NIGHT BEATS-CD
- SAUNA YOUTH-Lists-EP
- HYGIENE-Public Sector-LP
- SOMETHING FIERCE-Don't Be So Cruel-LP
- VICTIMS-A Dissident-LP
- WAX IDOLS-All Too Human/William Says-45
- GG KING-Esoteric Lore-LP
- NORMALS-Vacation to Nowhere-LP

LAYLA GIBBON

- AVON LADIES-demo
- DIET COKEHEADS/NEON BLUD-split EP
- BROWN SUGAR/MAYDAY-split EP
- GUN OUTFIT-LP
- HYGIENE-Public Sector-LP
- TIMMYS ORGANISM-Scum Revolution/When...-45
- PUFFY AREOLAS/PURLING HISS-split LP
- MILK MUSIC-live
- HOAX-Fagget-EP / PLATES-Dayplanner-EP
- DVA DAMAS/LE FACE-split EP / WAX IDOLS-45

DAN GOETZ

- V/A-Iron Lung Mixtape-tape
- BROWN SUGAR/MAYDAY-split EP
- CAREER SUICIDE-Cherry Beach-EP
- RAW NERVE-LP / DEATH TRAP-EP
- BAD BANANA-Cry About It-EP
- LE FACE-side of split EP / DOC-side of split EP
- LUMBER LUNG-LP / V/A-Spaniard Punk Ole-2xLP
- WAX IDOLS-All Too Human/William Says-45
- SORE SUBJECTS-Gimmie A Dee Dee-EP
- DISERZIONE-EP / ELECTRICUTIONS-45

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See page 4 for pricing and other info.

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TOP 10

Please send two copies of vinyl, CD-only, or demo releases to the address on the previous page

BOB GOLDIE

- SIDETRACKED-EP / NEO CONS-EP
- DEATH TRAP-No Hicks-EP
- NO!!SE-This Is Who We Are-10"
- THE NORMALS-Vacation to Nowhere-LP
- KNIFE FIGHT-Hobbies-EP
- KIDDA BAND-Radio Caroline/We're Gonna...-45
- GET RAD-Choose Your Own Adventure-EP
- YOUTH AVOIDERS/ZOMBIES ARE PISSED-split EP
- SOMETHING FIERCE-Don't Be So Cruel-LP
- RAW NERVE-Tall Tales-LP

KENNY KAOS

- SORE SUBJECTS-Gimmie A Dee Dee-EP
- V/A-Trouble In Mind Record Store Day 2011-EP
- KNIFE FIGHT-Hobbies-EP
- KIDDA BAND-Radio Caroline/We're Gonna...-45
- ULTRAMATICS-MK Ultra-EP
- WAX IDOLS-All Too Human/William Says-45
- GG KING-Esoteric Lore-LP
- THE NORMALS-Vacation to Nowhere-LP
- PERSONAL AND THE PIZZAS-Dead Meat...-45
- GONE BAD-Midnight Love-EP

CAROLYN KEDDY

- BOOMGATES-Layman's Terms/Nothing-EP
- V/A-Trouble In Mind Record Store Day 2011-EP
- THE NORMALS-Vacation to Nowhere-LP
- FRANCIS HAROLD AND THE HOLOGRAMS-45
- THE SHRAPNELLES-EP / CANDY SNATCHERS-LP
- PERSONAL AND THE PIZZAS-Dead Meat...-45
- TIMMYS ORGANISM-Scum Revolution/When...-45
- HYGIENE-LP / WAX IDOLS-45
- UNNATURAL HELPERS-EP / KIDDA BAND-45
- NIX / R. STEVIE MOORE-live

RAY LUJAN

- AMATEUR PARTY-Truncheons In The Manor-LP
- BAD BANANA-Cry About It-EP
- ELWAY-CD / KICKING SPIT-LP
- KIDDA BAND-45 / KNUCKLEHEAD-LP
- MUSHUGANAS-CD / NEIGHBORHOOD BRATS-CD
- THE SHRAPNELLES-EP / SMOGTOWN-CD
- SUPER REPEATER-Age Of Irony-EP
- UNDERGROUND RAILROAD TO CANDYLAND-LP
- STEVE IGNORANT'S LAST SUPPER-live
- EDDIE AND THE HOT RODS-live

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- DIET COKEHEADS/NEON BLUD-split-EP
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- VEIN CRANES-EP / KICKING SPIT-LP
- BIRTH!-LP

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- GUN OUTFIT-LP
- ICON GALLERY-LP
- CAREER SUICIDE-Cherry Beach-EP

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- BROWN SUGAR/MAYDAY-split EP
- ROPES-Your End-EP
- DEATH TRAP-No Hicks-EP
- BETONG HYSTERIA-Vi Vil Ikke Ha-EP

ZINE TOP TEN

- *Evil Minded #8*
- *I Remember Halloween #6*
- *Shock and Awe #3*
- *Mierda #6*
- *Bad Breath #3*
- *Antipatia #17, #18, #19*
- *Profane Existence #61, #62*
- *Punks! Punks! Punks! #3*
- *Voices Wake Us*
- *Distort #36*

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A WHOLE CRAPLOAD OF MRR BACK ISSUES

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag.

#180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets.

#181/June '98 . Grapefruit, Druggies, DDI, Bonecrusher, Normals, All Bets Off, Stiletto Boys, Summerjack, Cell Block 5.

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, 3rd Party, No Class.

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/Mar '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#208/Sept '00. Le Shok, the Commies, the Chemo Kids, Day of Mourning, Affront, Diaspora, Whippersnapper, Hopeless/Sub City, Prank, Countdown to Oblivion

#209/Oct '00. Loose Lips, Godstomper, Peace of Mind, FYP, I Farm, Annalise, Cattle Decapitation, Riot/Clone.

#214/Mar '01. Crispus Attucks, Fetish, Lifes Halt, Mr. Roboto, Dream Dates, Satan McNugget, Havoc, Briefs.

#218/July '01. Guyana Punchline, Les Sexareenos, The Devil Is Electric, Red Monkey, White Collar Crime, Forca Macabra, The Ataris, Suicide, The Mob

#221/Oct '01. The G8 Summit, Reflections, Soophie Nun Squad, Totalitär, True North, Wontons, Sin Dios, Bottles & Skulls, Scarred For Life, Flowers in the Dustbin, Remains of the Day, Ritchie Whites, B'67.

#223/Dec '01. "US Policy in the Middle East," "Revisiting 1948," Manifesto Jukebox, Good Riddance, Pokers, Viimenen Kolonna, Bluebloods, Vitamin X tour diary, Flakes, Pg. 99, the Mob, 7 Days of Samsara.

#225/Feb '02. Lengua Armada, Breaker Breaker, 3 Yrs. Down, Scrotum Grinder, Turun Tauti, Flux Of Pink Indians, Holding On, Pauki, 86'd, See You In Hell, Red Light Sting, Nazis From Mars, Scare Tactic.

#229/June '02. Countdown To Putsch, The Awakening, Dave Hill Distribution, Holier Than Thou, Kill Devil Hills, Sound Of Failure, E.T.A., Nubs, Les Baton Rouge, New Disorder Records, Career Suicide, Swellbellys, The Sinyx.

#230/July '02. Bitchin', Redencion 911, Phantom Limbs, Secretions, Holy Molar, Sharp Knife, Mighty John Waynes, A Global Threat, Groovie Ghoulies, Reproach, Annie Anxiety.

#234/Nov '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#236/Jan '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, Artcore, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/Mar '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/Apr '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, Snakepit zine, Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, Trust zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#250/Mar '04. Best Records of 2003, Miami FTAA protests, Clorox Girls, FIYA, "La Villita: Chicago Pilsen Scene," Terminus Victor, Restarts, Damage Done, Knights of New Crusade.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#253/June . '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, scene reports from Portland, Boston and Germany.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04 The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, Boss Martians, Reactionary 3, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, AI, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report, photos.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/September'05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oil!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, Baboon of Sickness zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#275/April '06. History of ABC No Rio (Part One), Ringers, Missbrukarna, '90s garage punk scumpit, Anatomi-71, After the Bombs, Rubella Ballet, RIP Pig Champion, Ricky Adam interview and photographs, Sean McGhee, Hard Skin US tour diary.

#276/May '06. "Is Business Killing Punk Rock?" business survey (Part One), History of ABC No Rio (Part Two), Vitamin X Asian Pacific tour diary, Soviet Valves Suburban Death Machine, Frustrations, George Hurchalla, Scene reports: Czech Republic and Greece.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjerte Stop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, Trust fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Pt 1, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (Avow zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Pt 2, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, We're Gonna Fight zine, White Cross, Berlin scene report.

#291/August '07. MRR 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September '07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?. The Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#296/January '08. Hellshock, Mario Panciera, Anathema, The System, Eddy Current Suppression Ring, The Voids, Cinecyde, Kyklooppien Sukupuutto, Punch In The Face, BSA.

#297/February '08. Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

#298/March '08. Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

#299/April '08. Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scene history.

#300/May '08. NorCal Punk Special: Fix My Head, Black Rainbow, Tank Crimes, Young Offenders, Church Police, Traditional Fools, Six Weeks/Short Fast & Loud, Ecoli.

#301/June '08. Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

#302/July '08. Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Canadian Rifle, Seasick, Israel & Japan scenes.

#303/August '08. Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston and Grand Rapids scene reports.

#304/September '08. Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

#305/October '08. Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

#306/November '08. Brain Handle, Assassins, Diodes (pt. 1), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

#308/January '09. Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, and more.

#309/February '09. Ooga Boogas,Mind Eraser, Cococoma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

#310/March '09. 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

#311/April '09. Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

#312/May '09. Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

#313/June '09. Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

#314/July '09. Libyans, Coke Bust, Strange Boys, Turboslut, Vogue, Smart Cops. Zyanose, Dennis Dread, a History of Squatting in Italy, Tornonto Scene Report.

#315/August '09. Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

#316/September '09. Amebix, Born/Dead, Divisions, Meatlocker, Something Fierce, Mutating Meltdown,Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

#317/October '09. Queer issue. with Nastyfacts, Gary Floyd, Limp Wrist, Jos Seein' Red, GB Jones, Younger Lovers, Vaginal Davis, Josh Ploeg, Teu Pai Já Sabe?, Schwarzer Kanal, Bromance, Extra Tongue, and more.

#318/November '09. Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

#319/December '09. The Fix, Slices, Nodzzz, Brilliant Colors, Positive Noise, Gun Outfit, Pink Reason, Scrotum Poles, Gandhi's Cookbook, Goner Fest Photospread, Punk On Kuollut, Eläköön Hardcore: A Personal History of Finnish Hardcore

#320/January '10. MRR Top Ten of the Decade, D-Clone, Broken Water, Complications, Control, Ian Glasper (The Day the Country Died/Burning Britain)

#322/March '10. MRR Review Staff's 2009 Top Tens, Japanese artist Sugi, Death, Dry-Roy, Druid Perfume, Kim Phuc, Defensa Absoluta

#323/April '10. The Spits, Face the Rail, Battletorn, Scatha, Dadfag, Attentat Sonore, Partibrejkers, Mob Rules, Last Pogo, John Paull Williams from Really Red, Chuck Warner.

#324/May '10. Bruce Roehrs memorial,, Kleenex/ Liliput, Necro Hippies, Isterismo, RVIVR, Iceage, Tubers, Rot Shit, Beefeater, Cairo IL.

#325/June '10. X (Australia), Daylight Robbery, Ty Segall, Morne, Nü Sensae, Pollution, Th' Inbred, Bad Sports, Wankys, Rakosi, Lotus Fucker

#326/July '10. U-ron from Really Red, Slang, Bunny Skulls, Trash Kit, Sedition, High Castle, Marcel Duchamp, Street Eaters, Circle Pit, Mehkago NT, Random Conflict, New Orleans and Calgary scene reports.

#327/August '10. Os Estudantes, The Curse, Pekinska Patka, Venereans, Thou, Italian Scene Report, Ratcharge Zine, and Culo.

#328/Mocktober '10. Deathrats, The Conversions, Agnostic Front, Puffy Areolas, Super Wild Horses, Rape Revenge, Bernays Propaganda, New York and Czech Republic Scene Reports.
Report, Ratcharge Zine, and Culo.

#330/November '10. Forgetters, Acephalix, Foreign Objects, Hank IV, Pheromoans, La La Vasquez, Credentials, Bukkake Boys, Negative Lifestyle, Tyranna, Katriina Etholen, Ireland Scene Report.

#331/December '10. Kylmä Sota, Articles of Faith, Total Abuse, La Merma, Doña Maldad, Frankie Rose and the Outs, Little League, Versificator, Frankfurt Germany Scene Report, Belgium Scene Report.

#333/February '11. The Welders, Touch & Go Fanzine, Rai Ko Ris, Dolly Mixture, Hitman, Straight Arrows, Eskapo Phillippines Tour Diary, Venezuela Scene Report, Olympia Scene Report w/Weird TV, White Boss, Milk Music, HPP, Hysterics, Son Skull, Rvivr, Hail Seizures, Broken Water, Gun Outfit.

#334/March '11. 2010 Year End Top Tens, A State of Mind, Useless Children, Straight Arrows, Sober Living for the Revolution, DC Scene Report

#335/April '11. Crazy Spirit, Siege. 1981, Mauser, Devour, Icon Gallery, Sunshine SS, Timmy's Organism, Whitney House, Attention Span, Michigan Scene Report.

#336/May '11. Kriegshög, Steve Ignorant, Teargas, Tantrum, Hygeine, Shoppers, Chris Walter, Adrenalin OD, Spastic Panthers, Hungarian Scene Report.

#337/June '11. Destroy All Movies, John Morton/ Electric Eels, White Fence, Ydinperhe, Nux Vomica, Vanya Bonecrusher, Black Feet, Uzi Rash, This is LA not L.A.:'80s Hardcore Flyers in New Orleans, Buffalo NY Scene Report.

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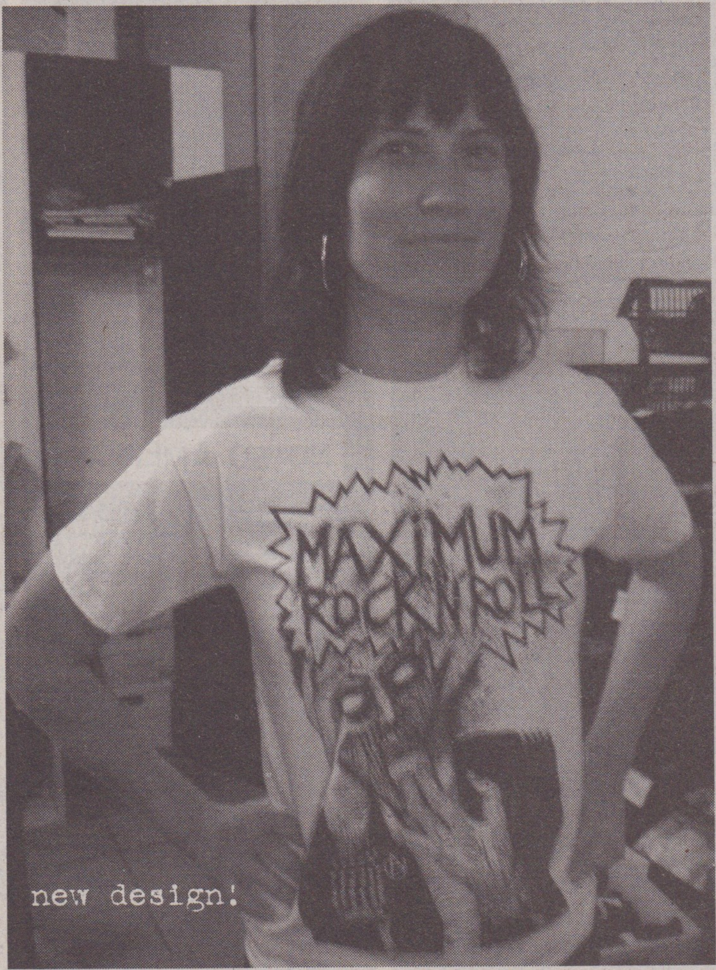

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LETTERS

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To "anonymous" from Honolulu in issue 337—

It was cool to finally read a letter that someone from Honolulu had written to MRR, and while I agree with your sentiments about the lackluster bands that come here and the bullshit rock show prices that we get charged to see them, I do have a few counterpoints and some info for you. While *MRR* is a great forum for all punks and underground music freaks, it's not their responsibility to "encourage" more bands to come to Hawaii. That's relying on someone else to do work for you, and that is not punk.

The reason we get overpriced "shits" like Bad Religion, playing at "rock clubs" like the now closed Pipeline Cafe is because people in the scene here haven't taken action themselves. They have allowed the power promoters in town to rule the action, make the decisions and bring down irrelevant bands for your supposed entertainment. But it seems to me that a lot of these promoters seem to have the idea that punk was a strictly southern California phenomenon that ended somewhere in the mid-nineties. Which of course is stupid and wrong.

The thing is, the promoters that bring those types of bands down here do not seem to very "in touch" with the true underground punk scene in Honolulu. They don't represent it, and they are rarely a part of it, unless they can somehow profit from it. Well, I'm here to tell you and any body else out there that is interested, that the scene is alive and doing very well without them. In the last few months, there has been a lot of excitement building around bands, zines, shows and especially the upcoming No Suck Fest in July. The organizers behind NSF have spent the last few months raising funds and awareness to create a two-day, cheap, all ages DIY punk music fest right here in Honolulu, which will not only bring together the best local punk, hardcore, garage and indie rock bands the city has to offer, but a few mainland bands from all over the country. By the time this is published, we should be well into promoting and flyering the island so hopefully you'll get the info and show up! Some of us are also trying to get a regular spot for all ages shows happening, and even trying to bring down bands after the fest is over. Our goal is to build up a real scene with real connections to punks in the mainland and all over the globe, which is a part of what punk and what *MRR* are all about.

It's unfortunate that you signed your letter anonymously, because we really want to get as many people excited and part of the fest and the scene as possible. Hopefully you read this, get stoked, and come to one of the many shows coming up. Here are few contacts and links to look up for any upcoming info and shows. Also, plan on seeing a Hawaii scene report in the pages of *MRR* in the near future after the fest is over!

Thanks for reading and please get in touch!
Corby Plumb
So Nails zine
brainsandhands@yahoo.com
No Suck Fest:
nosuckfest2011@gmail.com
nosuckfesthawaii.wordpress.com

Dear MRR—

Yeah, I know what you are thinking…"not another goddamn Agathocles record…Why, oh why?" Well, here's the story behind it….

Some twenty years ago a small DIY scene emerged somewhere in a backward, rural part of Belgium, centered around three bands: Acoustic Grinder (grindcore, eventually moving towards gruffy crust), Flatus (punk) and Systemphobia (punk). For a brief moment, they were the shit, albeit it locally, before things fizzled out and died. Some went on to become straight edge (!) and even gainer some international fame with their band Kindred, while the others simply vanished off the punk radar or stayed in some sort of slumber.

It should have been nothing more than a footnote in punk history if it wasn't for the fact that got caught up in the whole punk nostalgia thing. There had been some rumors about Systemphobia/Acoustic Grinder reunion for quite some time, based on wishful thinking rather than reality but last year I decided to actually go for it and organize what would turn out to be "This is Riemst not LA" gig: a tribute to a tiny scene that never got anywhere, featuring Flatus, Systemphobia, Acoustic Grinder and the Mosquitos (funky rock, but somehow they always ended up sharing the stage with the rest so we invited them as well).

Getting the old gits back together turned out harder than it seemed. Not everyone shared the enthusiasm and Acoustic Grinder found themselves without a singer. They asked me to give it a try and the result sounded good, even though the songs got a little more hardcore / crust feel to it, rather than the gruffy versions people knew from back in the days.

The gig turned out to be a blast. The place was packed with 30+ old people. Some even brought along their kids. There was a fair share of rheumamoshen and the kids who ran the venue were shocked by the drunken rampage caused by people who could well be their parents. There's some videoclips circulating on youtube, shot by my wife (who told me it was the worst, most offensive gig ever. A compliment!)

The cooperation with Acoustic Grinder turned out to be this good, that we decided to record some songs, as a lasting memory. The problem however, was that after "Riemst not LA" all the bands called it a day again, and this time for good. I managed to convince the rest of A.G. to do the recording, but failed to win them over for more gigs.

Releasing a record these days is already a hazardous affair, considering everyone prefers downloading over buying, but releasing a record from a band that no longer exists and that is virtually unknown outside of Riemst…that's plain suicide!

And that's where Agathocles comes in. We knew Jan AGX from the early days as we shared a stage more than once. I suggested we would do a split EP and he was immediately won over for the project providing I took care of all the details. Which I did. Artwork, pressing plant, financials, distribution…I did it all, knowing that there's a shitload of Agathocles fanatics all over the world and whereas I would never be able to flog ten copies of a record to anyone on my own, I would now be able to get the record all over the goddamn globe thanx to Agathocles. From Japan to the Peruvian jungle, you'll find AGX fans. Let's hope they buy my record.

If life taught me one thing, it taught me that things rarely work out the way you expect it, let alone wanted it. When I started Systemphobia I dreamt of gigging a lot, releasing records, actually meaning something in the scene. Little of that happened but now that I am close to being a senior citizen in punk terms things take a second start. I wrote a scene report for you guys a few months ago, I organized a gig for the first time, I've released a record myself for the first time and now I'm setting up distro because everyone seems to be into trading and I have to get rid of all that stuff.

I've put a shitload of work into the record, knowing it would probably be my only release ever. I overdid a bit on the artwork, making it a costly affair. On the other hand, it beats a lot of crappy releases where people just fold a paper and bang the record in it.

Please do me a favor and actually listen to the record when reviewing. It drives me nuts when people describe it as a grindcore thing. It's not! I know the thought of reviewing the zillionth Agathocles record might nauseate even the diehards but I'm curious what you guys think about it. The recording quality of Agathocles is shabby at best but it seems like that's their trademark. It was beyond my control anyway. Nevertheless, I hope you like the record.

Cheers,
—Mario
systemphobia@telenet.be

PS. Interesting, non related anecdote: when I send

the Systemphobia demo for review to *Plastic Bomb* fanzine in Germany, I included a bottle of beer to enhance the experience, and of course, to bribe the reviewer. The beer got a much better review than the demo.... Moral of the story: sprinkle sugar over a turd and you still get shit. In case you're wondering where your bottle of beer is... I drank it. Keep it punk and keep it going!

Dear MRR—
There have been a number of columns about corporate sponsorship in your magazine lately. I've been in a 100% independent band for several years. When I send music in for review, it either doesn't get reviewed or gets a bad review. Since we aren't getting any support, I think it's time we check out corporate sponsorships. Thanks for the advice!
Peace out from a shit band,
—Troy

Good to know that a bad review is all it takes for your band to go for that mythical corporate pot of gold!

Dear Maximum Rocknroll—
I am a complainer, and have a complaint to raise. However, I have a corresponding action to follow this set of complaints.
1. First of these complaints relates to the "Michigan" scene report in issue 335. While this *is* a very thorough report on what is going on in the Western portion of Michigan (something that was no doubt needed), I feel it is misleading to call it a Michigan scene report; there are brief, scarce mentions of Detroit, but it is an unspoken assumption of the writer that the metro Detroit area is an infertile wasteland for punk rock, and this could not be further from the truth. This (West) Michigan scene report is very detailed and informative in regard to Grand Rapids, some of Lansing, some of Mt. Pleasant, and some of Benton Harbor; however, it seems to have forgotten the numerous bands peppering Detroit, Ann Arbor, and Chesterfield, not to mention the mini-scenes of Flint, Saginaw / Mid-Michigan, Jackson, Kalamazoo, Traverse City, the Upper Peninsula, and Toledo, Ohio (it was once a part of Michigan, so it counts). I seek to take issue with calling Ryan's report "Michigan," when it only focuses on one small part of Michigan. In response, I've written a Detroit scene report that was written and edited by myself, with a couple of contributions from others involved in the Detroit punk scene.
2. Second of these complaints relates to touring bands and their general avoidance of Michigan, and in specific, Detroit. When bands touch the East Coast (whether it's just a one-coast or two-coast affair), they seem to touch all the big cities in the Midwest on their tours. Minneapolis, Madison/Milwaukee, Chicago, Indianapolis, Cleveland/ Columbus, Nashville, and so on all seem to get a visit from touring bands. Missing from these tour dates more often than not, is Detroit (and sometimes even Lansing or Grand Rapids). Yes, it is indeed a minimum 120-mile round trip drive to get to and from Detroit itself from Interstate 80, but it is a vibrant place that can (at the bare minimum) help a band at least cover all their costs, if not deliver them an exciting show and good gas money. Appalachian Terror Unit, the Dayglo Abortions, Reagan Youth (this time), All Teeth, Short Changed, Culo, Molested Youth, the Restarts, and probably a couple more are all recently guilty parties. So, I say to these parties and other Michigan dodgers: Feel free to visit our fair city; we've got a great scene here, for both locals and outsiders.

To combat this issue, I've set up a website for Detroit punk, which has an up-to-date show schedule, a list of Michigan-area venues, and a list of mostly active bands in the area. Hopefully this is a step to moving Detroit towards being a bigger, more fruitful scene; check us out, you just might find something worth listening to. I've found something worth contributing to.
—Aunty Social

Hi Guys—
The Giuda *Get It Over* single review is great but there's some errors. That Giuda are not the Italian crust metal band from Bologna, but a new Italian glam rock band, featuring all Taxi members. Soon there will be out an LP on Dead Beat.
All the best
—Lorenzo

Woah-we thought it was strange that Borys Agipunk had changed his style so much!

Hey Maximum—
I love skating, even though I'm terrible at it, but it's fun. Skating has been a part of the punk scene for a long time that's why I first started, it was underground and punk. I just thought you all might find this as disappointing as I have. I recently was sent a link to the Sears website and all the skate companies that sell there, some are pretty surprising. I have had the same board for a while now, but when time comes to get a new one I am most defiantly not going to buy any of these franchise companies. I know there are still independent companies that are out there not run under a huge distribution head that makes many companies.

Sorry, if my rant is of no interest to you, but I was just let down and bummed. Keep up all the awesome work over there!
—Lilly

As JFA said "Skate for fun or not at all." Both Mariam and I were teenage skate rats, and I definitely noticed that the skate world was a lot more corporate minded than the punk one. Perhaps because it's now a legitimate sport that apparently more kids participate in than play baseball... When I was a kid skating in the '90s I can remember the beginning of the X-Games bro x-treme take over, that shit is embarrassing, all dreamed up by some clueless past it ad executive cool hunter creep. And not what I wanted from skateboarding. Skating rules because it's relatively cheap, and you can do it anywhere. You don't need to buy into all that shit, you don't need their logos on your good time. It's cool to support local DIY companies over monolithic corporations that do all their manufacturing in China.
—Layla

Hello—
My name is Benny Harris. I'm a senior at the University of Oregon school of journalism and communication. I'm writing my senior project about starting up my own punk mag. I'm looking for evidence of a thriving punk scene here in the US or internationally. Be it: Festivals, radio shows, films, books, etc. I'm trying to find hard evidence that punk is still alive and thriving. Is there anywhere you might suggest I look?
Thank you for your time.
From—
Benny Harris

Hmmm. No idea. I thought punk was dead. Anyone?

MRR—
(In regards to the letters last month about the "free" Scion sponsored "punk" shows.) I could not agree with you more. These dates are not "free." I am allowed admission into an event only if I allow my data to be mined by current and potential sponsors, and if I accept that my atmosphere—both the atmosphere within my emailbox as well as my atmosphere at said event—will be polluted by unwanted sponsors.

Many of these events feel like the free Vegas vacation that one gets, only to be forced to sit through a soul-crushing three-hour sales push about buying a timeshare.

There are very few things that are free in this world. The sea, the sky, the air, our personas, learning, interacting with one another. all of these things are relatively free, and it is important to appreciate all of them.
—A

Dear MRR
To all those involved, but inspired mostly by Layla's June column. Been a part of punk culture since early '80s it keeps me sane. I was exceptionally inspired by the June issue, and I only read Dan McGregor's perfect analysis of DIY beliefs and half of Layla's column before I needed to write this. I can only hope someone steps up and continues what you gals and guys have carried on. As of late *MRR* has been something that even at age 40 I look forward to every month. Without punk/hardcore culture I can't imagine how oppressive my life would have been. PLEASE keep it up. What would it take to participate in record reviews??
—Mike

Hey Mike—
Thanks for taking time out to write us, it means a lot. All the people that review records for MRR *are from around the Bay Area; all the records we get sent for review are green taped and added to the* MRR *library and are in fact actually reviewed inside the* MRR *house. This is why we ask record labels and bands to send two copies of vinyl, so reviewers can take home a copy if they want to spend more time on the review... We are still hunting for a new coordinator to replace me! We need someone who is obsessed with punk and hardcore and grammar... if you are reading this and think it might be you, email for an application: mrr@maximumrocknroll.com*
—Layla

We printed the wrong address for the Outs from Chicago in the last issue demo section, the correct place to get your hands on a copy is via Not Normal tapes: notnormal.bigcartel.com

ALPINIST

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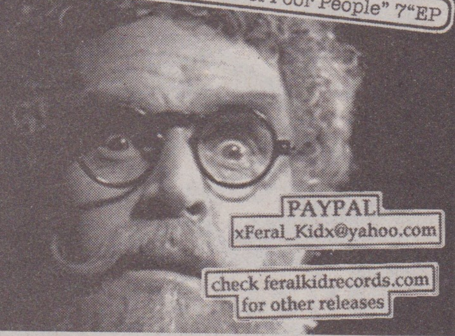

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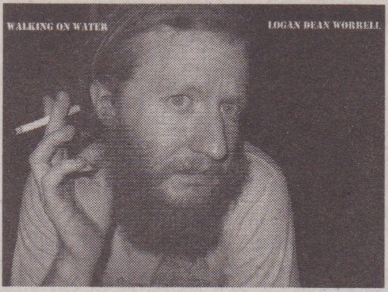

When Mark dropped me off that night, I knew that it was going to be the last time that we ever saw each other. Something about the goodbye showed me that it would be the last. Not because either of us wanted it that way, but because that motherfucker had done lost his mind. Sorry, to get all "Fly" on you guys, so just try to stick with me and let me tell you about a guy I used to know.

To say that Mark was a piece of human shit would be a little harsh. Is he now? Sure. If the shoe fits, however, wear it. The year was 1999. I was still living in Plano, had just completed a lil' detox program, and was headed to AA for the first time. Fresh out the gate, this weird, loud, Italian fucker started running his mouth about this, that, and the other. Funny as hell, tales of cocaine abuse and strippers. I had to admit, I was hooked on the guy. We hung out almost every day for about a year, and although most of our interactions were based on my poking fun at his outlandish antics, it seemed that we had a decent friendship developing. Now to the point of this story…

One day, Mark and I were sitting around drinking coffee. I'm not entirely sure what got it started, but after returning from the bathroom I saw that Mark had found himself in some sort of altercation with a couple of dick bags. I know it was an altercation because Mark had removed the pistol from his car and was pointing it at a couple of local rednecks. Cops showed up and Mark went to jail. Once in jail, one of the pigs called him an idiot. He tried to fight em', lost, and promptly decided to get his life on track. What better a way to turn over a new leaf while simultaneously proving to the world he could amount to something than by becoming a doctor? I didn't hear from him for a while. Every so often my folks would get a graduation announcement from the schools he had attended. First undergrad, and then eventually medical school. Seemed Mark was doing pretty well for himself.

It had been about nine years or so since I last talked to him. At the time Mark made contact with me again, I just so happened to be in the Midwest fresh off of a short tour and coincidentally in the very same town in which he was residing. We made plans to get coffee the night before I left back to Texas. He was late. About two hours late if memory serves. He had a crazy look in his eye but seemed more or less the same. After a few well-placed stabs at my physical appearance (all loosely targeting my sexual orientation), it seemed apparent that we had picked up right where we had left off.

Oh, how wrong I was. Mark decided to forego the coffee altogether and instead suggested we head back to his place to shoot the shit. Motherfucker had a high-rise downtown right next to the House of Blues. Damn. Walking up to the door, everything changed. There was an eviction notice. He just pulled it off with mild dismay, showed me in, and tossed it on the stack of previous eviction notices. Shit was about to get real weird. Mark was now an ER doctor at a pretty famous hospital and, from what I gather, pretty damn good at it. Yet everything was fucked. Mark had just been divorced and also lost custody of his kid. In fact, he had a court date in the morning to face misconduct charges he had acquired during the custody battle when he called the bailiff a "cunt." I sat down, lit a smoke, sat back, and just listen to the fucker rant for four hours with the ambience of muted hardcore porno on the 50" flat screen. Awkward. Man, what a fucking nut.

"Logan, everything's really fucked up right now man. A lot's changed since you knew me, I'm evil now." Evil you say? Go on. "Yeah man, I think I'm gonna lose my license to practice and it doesn't look like I'm gonna see my kid anytime soon, not to mention the eviction." This goes on for a while. He unloads and I just nod and tell him how everything's going to be alright, but you know what, the more time that went by, the less I was convinced that it was gonna be alright for Mark. Dude was fucking insane. Apparently his license was in jeopardy due to an incident involving some false scripts. Sounds simple enough, right? Nope, motherfucker knocked up his 22-year old fuck buddy and she was dead set on keeping it. Not if Mark had anything to do with it. Long story short, he had procured some illegal abortion medication from India (yes, India) and was subsequently caught trying to spike her drink with it, inducing a miscarriage. Awkward. His reason for doing so is that he was, in fact, currently "possessed by a demon," making him evil.

Mark jumped on the couch, started having some weird "moment," started crying, and knocked his air purifier off the wall to show me a large black ring, which is what the "demon" did upon leaving his body. Imagine demon skid marks. Mind blown, head exploded. "Mark, I love you man, but you're fucking crazy and I need to get the fuck out of here." The crazy fuck wouldn't let me leave, man. At this point, I was pretty sure I was being kidnapped.

Isn't that what it's called when you are being held without your permission? Anywho, it was getting really late and Mark finally agreed to take me back to where I was staying, but not before a quick detour to a little place called Gary, Indiana. We had just gotten into the car when Mark started telling me how important it was that I get saved soon. Before it was too late. Driving to Gary, Mark explained to me that he needed to show me the kind of "people" that he had to deal with everyday. He took his pistol out and placed it in his lap. After an hour or so, we finally started heading home.

That's when I finally started to get scared. Legit almost pissed myself when he started running every red light on the way home, proclaiming that if it was our time then it was our time. Through some divine intervention, I made it home unscathed. He hugged me, saying good-bye like it was just another night, and that was that.

It was weird to acknowledge that I had just said goodbye to an old friend, even that crazy fuck, for the last time.

Send bullshit to ldworrell@gmail.com

"What the fuck?!" I shouted as I sat straight up in my bed. Outside my window on the 16th floor, I'd just seen a flash of red and white, and the roaring of what sounded like a jet.

Scooter, who had been laying next to me, jumped up and started to bark and spin in circles. Backwards. Suddenly there was a loud "*Boom*."

Like a Garbage truck tipping over on the street below, or someone lighting a huge M-80 outside in the hall. It made me jump and Scooter freeze with panic.

"A plane just hit the twin tower," I heard The Ex yelling from the living room. I was still in the bedroom of our tiny luxury apartment on Duane Street. The one that directly faced the Twin Towers. That was our *only* view.

Sure enough, as I looked out the window, there was a huge hole in one of the towers. It looked like someone had tried to light a giant cigarette and it got lit before smoldering out. A light trail of black smoke rose from the tower as the hole actually still looked lit, with small red embers encircling the thing.

"A small plane once hit the Empire State Building" I found myself telling The Ex, as she kept repeating the same thing over and over. "A plane hit the twin tower."

The Ex, who must have heard me, replied, "It wasn't a small plane...it was a jet. It went right into it and exploded!"

"Holy shit," I said to hear and a yapping Scooter, the pilot must have been drunk. All those poor people...dead."

"Dead", The Ex repeated.

"Look," I said to The Ex as I opened my pencil box I kept on my desk and laid out the last bit of cocaine I'd had around the house for partying, "we gotta get the fuck outta here!"

With that, I grabbed the cut McDonalds straw I kept with the blow and inhaled whatever I had left. It wasn't much. Nor enough.

The Ex, who began to breathe again, asked me why we had to leave so quickly.

I explained to her that I was afraid that the building would fall over and hit our building and kill us.

"Don't be ridiculous," she said, "you're overreacting!"

"Ya think?" I yelled as I looked past The Ex to the slowly burning ember near the top of one of the twin towers.

As I focused my eyes, I could see people beginning to jump from the hole, as well as windows above it, down.

"Oh my fucking God," was all I could say.

"What?" asked The Ex.

I pointed to the tower and showed her the people jumping out. Single men. Single women. Men and women holding hands. Even a woman with a baby. We were that close.

"That's only garbage," The Ex told me, hysterical, "like all those papers floating around in the air."

She was right about the paper, but these *were* people.

"They're people," I yelled at her as we began to hear lots of explosions.

Suddenly the phone rings and I pick it up. It's my bass player, Evan, from my band, Furious George. "Anything strange wake you up today?" he asked in his usual Evan deadpan voice. I told him what I saw out my window. He told me to turn on the television. When I did, I was in shock from what I saw. It was the same thing.

"Get out of there, George," said Evan, "Now!"

I told The Ex what Evan had just said and she told me that now *both* of us were overreacting. As we watched what was happening out our window, we listened to the commentary on the television.

They were talking about his being an attack, and those explosions we were hearing were bombs going off everywhere. New York was under attack.

"We gotta leave, The Ex," I said.

I went to our closet and pulled out my military duffel bag.

"Fill this up with whatever you think is worth saving, and then we are making a run for it."

"What do you mean?" asked The Ex, now crying, and mad at me.

"Figure like we are never coming back here, take what means the most to you!"

The Ex told me I was out of my mind, so I ignored her and started grabbing whatever looked important. Nice clothes, jewelry, money, check books, whatever.

"What are you doing?" The Ex screamed at me.

"Getting us out of here alive," I told her.

***

The phone rang again and it was Evan.

"What are you still doing there, get out," shouted Evan, now with some character in his voice.

"I'm trying," I told him, "but The Ex doesn't think we are in danger."

"Put the TV on Channel One," Evan told me.

I did as he said and the anchors were talking about another flight perhaps coming this way.

"The Ex, we gotta run, now!" I told her.

As she continued her state of denial, outside the window I saw a plane that was on the left side of us make a hard right and head toward the other tower.

Just then a bunch of neighbors walked into our open door to see the second plane plow through the tower and feel the fireball singe our eyebrows.

"That's fucking it!" I screamed, "Now!"

The Ex's reaction to this was to faint. She just fell to the floor and luckily landed on the carpet. "Is she okay," asked a couple of our neighbors as they patted her in the face until she woke up. "What happened?" she asked.

"You fainted, sweetie," I told her. "Now it's time to leave!"

"Maybe you're right," she said, softly. I wanted to yell at her that *Of Course I Was Fucking Right*. But something was wrong with her brain. Someone had turned off her logic center.

Then we heard what sounded like steel spaghetti being twisted then broken. Everything on the walls started to fall off as the floor shook. "An Earthquake?" I thought as Scooter whimpered and I saw thousands of birds fly by our window headed north. What the fuck?

It was then that Tower One collapsed.

END OF PART 3

Endnotes:

1. I am sick from the fallout of all of this. You can check it out at www.myspace.com/helpgeorgetabb
2. The new Dwarves album, *The Dwarves Are Born Again* is the best Dwarves album, yet. And the best album in all of Punk Rock to come out in years!

ALL FOREIGN JUNK

Constant bouting with the headfuckery that comes from ingesting a morning stimulant and a nightly sedative to ensure daily a focused, close reading of texts that feel like an old German man is sticking knitting needles in my brain means a lot of nights spent grinding my teeth into sand, bizarre conspiracies and paranoia infecting my sleeping mind. My jaw is so sensitive right now that the slightest tap would send me to sleep or hospital, and I think as a result I have come to understand the positions of new wave, emo, passive youth crew, and

Christian hardcore with far more sympathy than ever before. I see now the psychological effects of carrying a glass jaw around with me as I lock eyes with the predatorial addicts on public transport and engage in the timeless art of telling someone you will kill them in a stare. Eyeball fuckery, I believe the Spaniards call it. When you're tending to an aching jaw that can't even chew down on the pancakes you ate for breakfast, you're not ready to deal with an early morning meth stare, and you might start considering pacifism or self pity as a response. In which case, you will probably want to hear the delightful sounds of new wave, emo, passive youth crew, and Christian hardcore.

Now, as I write this I am rebuilding my vigor with Lynyrd Skynyrd's first record, but shortly in order to bury myself correctly in the world of sensitive and placating music I will listen to A Flock Of Seagulls and ritualize myself into familiarity with new wave. I have been getting a lot outta thinking of Kickboy Face (aka Claude Bessy) and his incoherent tirade against new wave cunts in the *Decline Of Western Civilization*. I think the word he chose was "lame," and this is a word that I think gets overused and becomes a synonym for "bad," but ol' Claude was a writer and the words he chose to use probably had a little more testicular fortitude than merely a suggestion of "bad." Lame: incapable of mobility, incapable of protection, incapable of action. New wave, emo, passive youth crew, and Christian hardcore or all lame musics, characterized by their reactive status, music born from being on the backfoot or having a glass jaw and knowing you are incapable of protecting it from a little tap tap tap.

All of these musics developed out of far more aggressive, agile, and active music forms: new wave out of punk, emo out of hardcore, passive youth crew out of intolerant straight edge, Christian hardcore out of your grandfather's anus. They are each characterized by success in their ability to praise weakness and inactivity as virtues, as things to be proud of and excited about and celebrated. The glass jaw that I am tending, that I am caring for with strange proddings urged by second-hand reports of kinesiologist remedies, makes me feel vulnerable, and there is a temptation to think there: violence, blood red violence, it should not exist, it should be removed from the earth, and replaced with reason, with rational exchange, with kindness, caring, niceties, and calm. Behind all these thoughts is something more blunt: I am lame, I am passive, I am incapable of defending myself, and therefore I should abhor blood red violence. And thankfully, behind all this is something even harder and resilient: hard times are coming through, but if you're hard they won't get to you.

The music that interests me most at the moment, dealing with all of this melodramatic self pitying and healing process, is the music that responds to the weakening of form, to the betrayal of instincts, with an excessive violence. From punk came new wave, the weakening of form, the betrayal of instinct. Introduced were synthetic elements, keyboards, drum machines. The overflowing energy of teenage hormones were not given a physical space to exert and exhaust themselves, but instead repressed into sniveling romanticism, and new wave was a far greater popular success than punk had been because it was capable of appealing to the great bulk of society to whom punk represented blood red violence. But at the same time there were a great number of bands seeing the flaws in punk not in the same manner as new wave: these people sought to take from punk the hatred, the aggression, the blood red violence, and apply these, often using the same instruments as new wave, into a far more conceptually frightening music. Throbbing Gristle, SPK, you are familiar with these names: what they represented was a triumphant redirecting of the same active forces that the best of punk and hardcore accessed, but now into something troubling, alienating, and disgusting beyond the self imposed limits of punk and hardcore's delicate asexual teenage rebellion.

Not too many bands understand this when they pick up a synthesizer or drum machine and dribble some vaguely anti-social pornography all over it. In fact, the majority of noise and industrial music today is very passive, very Christian, very emo, very new wave, very soft. The redundancy of fascistic images, of mutilated vaginas and atrocity exhibitions, the base level attempts to shock people in grounds so over tilled by post-Whitehouse, post-Industrial Records banality, the barren fields of black bordered suffering—cassette after CDr after fanzine of shrieking irrelevance — represents an inability to think past the achievements of past wars into something new, some kind of hate not yet declawed with public approval, some new blood red violence.

I think TOUGH TROUBLES understands this. This UK / Australian three-piece has released a full-length cassette called *Illnesses*. The second band in recent memory that can claim lineage back to Perth, a small cultural outpost in the remote Western Australian desert state, with a concept album based on poor immune function. This band was based in London, a city with many, many people on a dirty old river in Englandtown, and as such will have spent a great deal of time soaking in the same diseased brine as did the podiatry students and bookkeepers who first threw down their pencils and declared themselves "goth" many, many years ago. In fact, this cassette could be heard as a 101 class in dark UK post punk, from the creepier synth sampling to the minimal cold wave, overwhelmingly goth in feel and a very accomplished collection of songs and sounds. Accomplished? Jeez... what I meant is these cunts are sick and this tape is sick. A highly recommended artefact!

If you *don't* live in the US, Japan or Sweden, you are a diamond of rare brilliance, and can mail me your fanzine, cassette, or record for review: A FOREIGN JUNKIE AT PO BOX 239 NORTH CARLTON VICTORIA 3054 AUSTRALIA DOT COM

They've raised the prices on books at my favorite Goodwill. I've had to raise my standards If I'm going to be paying a buck ninety-nine instead of my usual ninety-nine cents. I've still managed to select a heavy arm full of books. Paul is looking at me sideways. I know what he's thinking. I've got a stack of books waist high by the side of our bed. There are books in the trunk, under the bed, in my laundry basket. My "to-read shelf" is taking over the house. I know its silly, I've got more books than I can read this year, but when I see something good, something that excites my imagination, I am compelled beyond reason to add it to the pile.

There were never books in our house growing up. My parents didn't read much. My mother hid romance novels under her bedside table and my father had a dusty assortment of garage sale how-to books that he leafed through on Saturday afternoons. My brothers tried not to read at all. I would curl of in one of the old cars in our front lawn, wedged between stacks of crumbling newspapers, milk jugs of old motor oil, and the back seat, slumped down low so my brothers wouldn't find me. They weren't tyrannical bullies or anything, just always scheming, always with some dubious part for me to play. If I wanted to avoid getting duct taped to a skate-

board, I had to hide. The old newspapers would disintegrate into snowy flakes as I sat leaning against them. Hours later I would emerge from my hiding spot and run across the yard shaking the paper flakes out of my clothes so my mother wouldn't get angry.

I taught myself to read early. My mother says I was born hungry for words, hungry for knowledge. I read the phone book, and a moldy 1960s encyclopedia. I read instruction manuals, I read anything I could find in our house that had words strung together. Once I chanced upon a copy of *The Sensuous Man* on the shelf and was horror struck at the age of seven to be reading instructions in the art of coitus. I became wary of our books after that. I stuck to the safety of the dictionary, the encyclopedia, and things that looked institutional.

I took a chance when I found a small book of poetry in the house, some garage sale bargain of my father's. It was an assortment of classic poems, mostly from the romantic era. These words rang in my head, they repeated on a loop. The words spun me out of myself, into a larger more magical world. Time slowed stopped and curled on itself on the page. The ancient world and unseen futures invoked in a single phrase and I was dizzy with possibility. They were like little spells. Words saturated with meaning and purpose and gravity. I felt pious in their presence.

I asked the librarian at school for Keats, and she gave me *The Little Mouse and the Red-Ripe Strawberry*. I could not communicate my longing strongly enough to anyone to get the help I wanted. I didn't know how else to get books. My hometown had no bookstore, and the books on the rack at the Alpa-Beta were my mother's kind of picks. They seemed at once boringly grown up and totally scary after my run in with *The Sensuous Man*. I feel like I floated, waiting for so long for books to come to me. I read endless stacks of *Ranger Rick*, and variations on *Little Red Riding Hood* in our crappy library, singing poetry to myself.

If I had just asked, if I had known what to ask for I could have gotten someone to see how bored I was, how defeated I felt going through the motions at school and not really learning. If I had known what books I wanted I could have asked for them. If I had known there were bigger libraries with better librarians I could have found them.

Every person I know has a childhood defined by some sort of emptiness.

My dad grew up in Los Angeles in the early thirties, he remembers the depression like a great wave of misery breaking across the country. The money dried up, and they ate stews of salvaged vegetables. They moved from house to house, skipping out on rent to pay for food. They scavenged anything of use; they collected bits of metal and string and didn't throw anything out if they could manage it. So the house I grew up in was full of salvaged bits, stacks of old paper, collections of Styrofoam cups. Our yard was a place old cars went to be "worked on" or become storage units for things that didn't fit in our house.

My mother grew up in a house empty of possessions, and short on affection. She grew up so poor, so unwanted, she has only a single relic of that childhood. It's a creased picture of her sad face in a dirty dress two sizes too big. The picture is being taken of a rooster, but she stepped into the frame and was caught just before she turned to run away. In her adult life she has become obsessed with acquiring things, nice things. She got herself a big tract house, a new car, jewelry, a facelift, and closets upon closets of clothes.

I look at my stacks of books, my attempt to build some symbol of security for myself and know I can't judge my parents as harshly as I'd like. Every time I find a new cache of hoarded garbage at my dad's house, I remember there was a boy who would have jumped for joy at all the "useful" or tradable items contained in that pile. Every time my mother pulls out a credit card to buy another thing she doesn't need, and will forget about next week, I think of the little girl she was, the one that wanted to have anything of her own, who's biggest dream was to someday have a dress that had never been worn by anyone before.

So I cut myself some slack too when I take another armful of books back to the house that for so many years had so little for me. Living in my childhood house again, I can't help but look back at how it all was and how it shaped me. The old cars are gone now, so are the jugs of used motor oil, but I feel like I can still smell the slow decay of newspaper. I can still feel that lost and lonely feeling that was at the heart of my young life. The emptiness that defined my childhood was about books, and not about books. I was alone a lot. Books became a symbol for the things I wanted, but didn't know how to ask for, and didn't have the power to find. I've got to look at these things, look and understand so that I get free of it. Try to define that ragged emptiness, so it doesn't go on defining me. Cast it off, like in those bright hot afternoons when I shook the aging flakes of paper into the grass.

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Send a suggested reading list and the approximate number of books (records? lovers? new shoes? stories?) you are using to build your fort to: arielawesome@ gmail.com

When I was young I always questioned why the world seemed so fucked up. There seemed to me to be so much injustice and oppression in the world. When I saw things like the famine in Ethiopia in the news, I realized that there was something fundamentally wrong with the equity of the system that allowed people to starve to death in the midst of such affluence and prosperity. To someone young and naïve it seemed like these were just problems that needed to be solved. Poverty, injustice, and oppression could be overcome by the application of common sense solutions. But the older I got the more I realized that everything is fucked up for a reason. The status quo is humming along the way it is because elites everywhere profit from the system the way it is set up and are willing to fight against efforts to "correct" what a reasonable person would see as global social or economic problems. Economists talk a lot about winners and losers. If you look at any global crisis you will see that there is a small group of "winners" who profit from that crisis and stand in the way of its resolution at the expense of the masses of society who wind up paying the price.

Politicians and businessmen are adept at exploiting a crisis; once started, it often serves a lot of people's interests to keep the crisis on a permanent footing rather than to seek a solution. Often, a rising young politician is thrust into power by exploiting a crisis and to maintain a grip on power they are loath to seek a solution. The crisis justifies extraordinary political and economic measures, which lead to a narrow group profiting mightily while traditional elites are sidelined. This is why there is so little political will to address something like the Palestinian situation, since so many of the stakeholders need a permanent crisis to maintain their grip on power.

One area that fascinates me is the collapse of the Soviet Union and Yugoslavia. These areas which had lived in comparative ethnic peace for decades, quickly degenerated into civil war and violence once the authoritarian regimes that had "kept a lid" on tensions were removed. There is, however, no inevitability to ethnic conflict of the sort that erupted in the

Caucasus and Yugoslavia. Rather, the upheaval of the collapse of Communism provided an opportunity for rival claimants to power to attempt to seize control of the state and resources by challenging the traditional elite. All of these conflicts have their root in economics, in control of resources, or of rent seeking bureaucracies. Nationalism and religion, however, proved as ever-convenient motivators for manipulating the media and recruiting fighters. Around the world, the media conveniently played along with the ethnic and religious conflict narrative to the point where many people, even those embroiled in the conflicts, have internalized this script. To fall for this version of events is to ignore the underlying factors that lead to these kinds of armed conflict. Behind each of these ethnic or religious conflicts, is a group of political and business "entrepreneurs of violence" who gain power and riches from provoking a crisis, turning it into an armed conflict, and often "freezing" the conflict into an unresolved and permanent crisis. This is why after years of attempts at negotiated settlements there is no resolution to many such conflicts. The new elites that come to power by provoking a crisis are loathe to step down to someone who is willing to compromise and end the profitable crisis.

The same scenario applies to environmental issues as well. As I've noted before, solutions to problems like global warming are most probably incompatible with a system like neoliberal consumer capitalism. The paradigm of growth at any costs is at odds with one of sustainability and social justice.

When you see a crisis, whether it is political, environmental, economic, or whatever, take a look at the players and ask yourselves who profits from the crisis. Where there is injustice and oppression, there is sure to be an elite group that profits from this state of affairs. For all the misery and poverty in the world, there is a corresponding amount of wealth piled up in Swiss bank accounts that was extracted at the expense of those people's suffering. Always question the "status quo" and who profits from such a state of affairs. The bigger the problem, the more resistant it is to change, typically because the more powerful vested interests are at the root of the problem.

ANDREW UNDERWOOD

Fucking shit, I feel like I've been behind these last couple of months with all that's been going on, so forgive me if a few of these highlighted releases are old news. They're fresh to me, and (for the most part) I haven't seen a lot about them, so I'ma go ahead and talk about some shit that I picked up recently.

First, if not foremost, there's a new HERÄTYS EP already! Hot on the heels of the excellent LP, this new record (*Helvettin Ja Takaisin*) lacks a bit of the unhinged bite of the B-side of the LP, but it's still sterling Swedish hardcore that effortlessly straddles the line between old-school Swedish influences (especially TOTALITÄR) and US '80s HC revival style. These guys have never been slavishly devoted to the D-beat, but that model of songwriting seems to always inform what they do, even when they're indulging in full-on DCHC workouts like "Ei Diagnoosia." While they live in the same metaphorical neighborhood as FY FAN and SKITKIDS, HERÄTYS seems to be less "ready to rock" and more driving and dark (not a dig on either of the aforementioned bands, just an observation). I'd recommend the LP as a starting point, but this is definitely a solid EP. (La Familia, www.lafamiliareleas.com, PO Box 105824, 28058 Bremen, Tyskland, Sweden.)

Staying in Europe…It took me a while to get ahold of the ELECTRIC FUNERAL / GO FILTH GO split EP, but it was more than worth the wait. I love ELECTRIC FUNERAL's brittle sound; it requires maximum volume for maximum listening pleasure. This is some of the best material I've heard from them. The way they bury little fleeting, almost subliminal, melodic bits under the noise is really remarkable, as is their ability to write a catchy riff under the constraints of raw D-beat punk. GO FILTH GO, while working a similar sound, is much more on the Dis-Bones-era DISCLOSE side of things. Between the palm-muted metal gallop, noize, and deeply reverbed vocals, these songs should probably have been on a DISCLOSE split had tragedy not intervened. Given that I mostly associate Greece with moody crust bands a la HIBERNATION, this was a very nice surprise. Utterly primitive, utterly raw, and totally fucking fist pumping D-beat here. Sorry for not picking this up sooner Mirek! (Phobia Records, www.phobiarecords.net)

Alright, alright. Time to shake off my fun-loving attitude and get dark, because there's a new SEX MESSIAH EP. After a completely unhinged black metal-meets-GISM debut EP, and an almost complete line-up change, these sick deviants are back with a six song live EP that brings the raw metal to your living room. This is some primitive shit for sure, dominated by lurching distorted bass but with every instrument of torment fully audible (including, perhaps unfortunately, the exceedingly chipper live audience). While I don't always, or even often, enjoy live records, the rawness of this recording really adds to my appreciation of SEX MESSIAH's brutal VENOM / HELLHAMMER / SABBAT styled metal. While the live recording makes it hard to be definitive, I think I like this new material better than the stuff on the *Wish You Were Dead* EP. I'll be stoked to hear more from this band. Given that this was released in a very limited run on High Society Satanic records, it will probably be pretty hard to come by, but you should keep an eye out if you like your metal punk raw as fuck. (High Society Satanic, try the band at www.myspace.com/ sexmessiah)

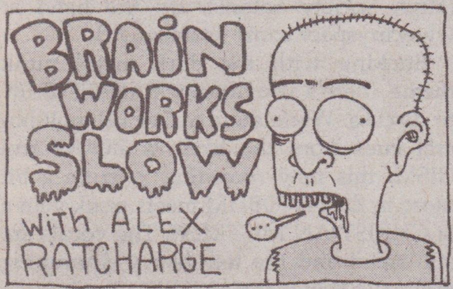
Sticking with the dark metal punk theme, there's also the new PARASITE 10" to discuss. While their earlier EP took liberal cues from the likes of ZOUO and GISM, this new recording is quite a bit more in the NWOBHM meets punk vein a la CHRISTIAN MISTRESS. The vocals are still rabid and the tom-heavy drumming definitely brings the AMEBIX vibe, but the tempos are down-shifted a couple notches and the guitar lines bring a lot more melody than before—though there are still weird noise parts that keep the quirk meter higher than the usual bands that play this style. Musically, there are epic parts of this that almost sound like a grittier GASTUNK. I have to admit that I've been pretty burned out on metal lately, but the first track on the B-side ("Bloody Cross") is so fucking catchy and driving that it had me air-guitaring like a madman, as did the record closer ("Gate of Destruction"). Looks like it's sold out from the label, so check your local store or distro for copies. (Tadpole Records, www.tadpolerecords.blogspot. com)

I already said most of what I wanted to say about the new WARHEAD EP in the reviews section, but I will reiterate that "Acceleration" is easily one of the best new hardcore punk songs I heard this year. The record was co-released by H:G Fact, Feral Ward and La Vida Es Un Mus, so it shouldn't be too hard to track down no matter what corner of the globe you're calling home these days. Looks like there are different colors from each label, as the H:G Fact copy I reviewed was black and my Feral Ward issue is cherry red.

Last but not least I got a copy of a solid new zine called *Expedite Death*. This is a good ol' cut 'n' paste zine in the style of *Warning*, with some great interviews. Rich Militia goes on in his usual entertaining—

if massively self-aggrandizing—way about the history of WARFEAR, ALEHAMMER calls out my friend Ben for being a sloppy drunk, and there are interviews with German crusters INSTINCT OF SURVIVAL and American thrashers SAURON. This issue also features a reprint of Lance Hahn's ANITSECT article, tons of grainy live shots, and a quick page of reviews. It's always great to see new entrants into the allegedly dying field of print zines, and I hope to see more of these in the near future. Keep an eye out or write for a copy (expeditedeath@hotmail.com).

That's all for this month. Write to me c/o *Maximum* or email me at agunder wood@gmail.com. Listen to SILLA ELÉCTRICA, circle pit your living room, send me beers and demos. Ciao.



I am surrounded by trees, tourists, and little kids laughing in the nearby playground. It is sunny, close to boiling actually; I've got these cool Blues Brothers type sunglasses on and I ain't late for shit, in fact my schedule for the day inevitably brings to mind a song I'm gonna mention later in this column: *nothing, nothing, and a little more nothing*. Times like this, good old Paris doesn't seem so grey and depressing anymore, and I am grateful for the weather. When you stop looking down the gutter for a minute you realize those damn tourists aren't so dumb after all, this city can be beautiful in its vivacity, its endless stories, its long history of crazy shit, homeless folks, young lovers, endless museums, and neighborhoods that are as varied in their looks, languages, and class as they are all full of life, if in different ways. And life, my friends, is exactly what I'm after.

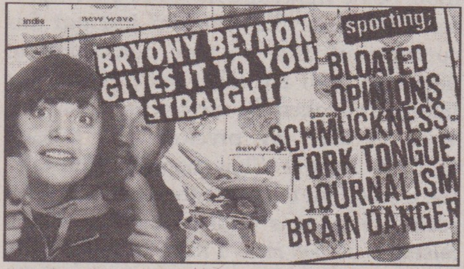
Around me people speak in English, Italian, Arabic, Russian—you name it. Young hip-hop kids in expensive baggy pants on their way to score some hash cross paths with retired tourists hoping the queue to climb the Eiffel Tower won't last for hours as there's nothing worse than being stuck with the likes of us, I mean, them, international travelling wallets. As a bit o'cool wind hits our faces for a few seconds, I open my bag and check the back cover of the record I bought minutes ago. Fifty Euros spent on one round piece of plastic and I don't even have a clue if it's "a good deal I won't regret" like the big bold fucker in his small shop stuffed with endless piles of expensive vinyls told me, or a total rip-off for a forgotten piece of music history no one wants to hear. Well, I do and that's enuff, right? I am looking forward to going back home and introducing my downstairs neighbors to the sound of their new friends the Fugs. It ain't the first album with liner notes by Leslie Conway Bangs like I was hoping it would be but the second one (aptly titled *Second Album*), close enough for something that took me about ten minutes to find. (I ain't no record collector, and I hate diggin 'n' flippin' thru rows and rows of platters tightly stuck together in boxes that are never large nor long enough, I'm more of the "I want this and I want it *now*!" type, zero patience and zero money, which explains why the most expensive record I own must be, I dunno, a Lebenden Toten Japanese tour 7" or *The North Atlantic Noise Attack* comp double LP that a friend sold me for five bucks ten years ago after making me swear I'd never, ever sell it for more, especially not on eBay – a man after my own heart.)

I can't say I'm a Fugs specialist but I've been fascinated by these NYC fucked up hippies / proto punks for as long as I've known their name, which I first came across a few years ago in a French garage fanzine that ran a series of articles on the theme of proto-punk, the roots of punk, punk ancestors, or the "pioneers of punk" like *MRR* called 'em in the '90s.

I find the subject of proto-punk to be hugely fascinating, not so much because the music was better or worse than what is being made as we speak but more because it happened years before the word "punk" meant anything to anyone apart from maybe hard t'the core music freaks or, on the opposite spectrum, good ol' rednecks looking for an appropriate insult to yell abuse at long-haired weirdos and queer-looking teenagers in their neighbourhoods. Of all the bands I read about, the two I instantly fell in love with were the Electric Eels (if all goes well I'll provide some cool new shit to read about the Eels in the coming months to all you beloved *MRR* readers) and The Fugs, first because their name ruled (it stood for "fucking ugly", yes indeed, you can only wish to come up with a name half as brilliant as this one for your shitgaze soap-fi melocrust band in post-everything 2011), second because of their apparition in the experimental '60s movie *Chappaqua* alongside eternal kings of counter-culture such as Ornette Coleman or William Burroughs, third because of the images said movie apparition and, of course, their music, instantly brings to mind: some kind of hippie nightmare, coming down off of acid, Charles Manson, the summer of love turning to a winter of shit, rotten flowers watered with nihilism because the river of love quickly run dry, dry, dry after all the sheepies sucked all the beauty there was to suck in a movement that wanted to bring positive change to the world, when optimism still existed, but instead quickly turned into a bunch of acid casualties and lame spiritual wanabees, soon to be parents of a generation that was gonna turn out even more fucked in the head than they were, as is often (always?) the case, but that's another story.

The first album by The Fugs (whose beautiful title, *The Fugs First Album*, goes to show these guys were onto something) features such classics as the upbeat, fresh, falsely naive typical simple three chords psychedelic quasi-pop of "Slum Goddess" or "Supergirl" next to the downer, party's over vibes of the pretty self explanatory "I Couldn't Get High" or the most incredible song of the album, the monolithic "Nothing," which on most days sounds to me like the ultimate anti-everything anthem, showcasing a brand of nihilism that isn't violent nor self-destructive but rather not-even-slightly disgusted; a nihilism that shows acceptance at the incredible futility of life rather than a need to fight it. It is the sound of people who have accepted that life is completely meaningless *but* who believe that it doesn't mean we should get depressed about it, because depression, like anger, is a form of non-acceptance of the stupidity of everything, right, and The Fugs were too busy getting high and creating meaningful noise about a meaningless world to waste time being angry or sad or whatever, which is why they could play songs like "Carpe Diem" (proclaiming that "Death is a comedy") alongside the aforementioned "Nothing." So far I have only heard mp3s of this first album and I am very much looking forward to going back home in a few days, laying down on the ground next to my record player and hearing the second one like it was meant to be heard, with the songs in the right order and the warmness of the good old analog sound. But for now I am still in Paris and its suburbs, spending time with my grandmother, eating good food, reading good books, and getting up late; she tells me stories of WWII and family dramas, I tell her about music and food and whatever else I know. I am surrounded by trees, tourists, little kids. It is sunny, and in the past few days I've seen two dead bodies that used to be people I loved, entered two different churches, seen many people cry, many

people laugh, hung out with a friend fighting cancer and all I can think about is life, life, life — cherish it and live it fully, because sure it is stupid, and sure it is futile, but it's also crazy and weird and intense and surprising and beautiful and full of amazing music, so listen to The Fugs and don't waste time being pissed at what you should have done. Cheers to life, cheers to nothing, and *Carpe Diem*, motherfuckers.



This column is brought to you in a brief moment of calm between trying to do a hundred things at once — or at least five or six — including taking lessons for my driving test, booking a summer of Big Takeover shows, finishing the content for and laying out a return to the old fanzine (issue five, finally) playing shows, practicing with three bands, co-running the London wing of the Hollaback project and handling the media enquiries for it, putting out and doing the art for three records plus a zine and record mailorder hustle, while working a 40 hour a week job and finalising our impending trip to Texas and triumphant return to the Bay area, all whilst trying to keep my increasingly rubbish body from quite literally imploding.

Trips to accident and emergency aside, it's been a fun, clammy month in London. I'm sat in my sister's flat at the other end of the city on a cat-sitting mission. Said feline belongs to her landlady and is a totally sanctimonious princess, trotting about refusing to eat, requiring four different "supplements" and cream to stop her gums smelling bad, mushed into truly foul smelling mini-tins. To add further insult, the flat is tiny and peppered with strange "motivational" decals stuck to the walls at eye-height, for example: "To forgive is to set a prisoner free and discover the prisoner was you." Gross. To counterbalance this, I've been poring over a slew of fanzines purchased from the delightful Don't Buy Records distro (the name's ironic dummy, Lammie sells 7" and LPs—www.dontbuyrecords.blogspot.com), which included the latest *Ratcharge, Accept the Darkness* and *Spit on the Major* (as well as its sub-zine *Alta Intensidaz.*) I will admit that in my endless procrastinating on getting the next *Modern Hate Vibe* out (its been no less than a year, ugh) I had eased off buying zines, because with each awesome page I felt more guilty about my inability to get shit done, albeit sometimes due to tardy responses from interviewees etc., but isn't that always the way? Similarly, shitting out something reasonable for *Maximum* has been my priority, because only about four people will read *MHV*. Either way, I've been a foolish, because all these issues are bloody excellent.

Firstly, *Accept the Darkness*. Shiva is the Tavi Gevinson of Confuse/Gai charged-haired teenage bedroom punks! Reading *ATD* is always fun because you can see new avenues for sonic exploration being found with each issue, and his commitment to reflexivity in regards to what he covers and how, lends a super endearing "see what I did there"-ness that totally doesn't need to apologise for itself quite as much! A super self aware punker whose musical knowledge at his age is a bit mind-blowing, but kind of cool in that its clearly a digested and pondered exploration, not some kind of intense filesharing cum dump. But you knew this already, right?

Teo gave me a copy of *Alta Intensidaz* at a gig last week, and Ellie and I spent a woozy drunken train ride back to London reading our copies and quoting him incessantly. Think I've got a new manifesto. Teo's writing is the coolest and most exciting. I think that his descriptions, written in English, lay bare a universal struggle with writing about music, regardless of language ability, which is how to describe something sonic, visceral, and corporeal, with something as inadequate as words. I'm ashamed of the stupidly overinvolved metaphors I've dreamt up in the past because the words are so direct and well-chosen so that you feel like he is shouting every phrase, spitting in my eyes and maybe spilling beer on my shoes while he does it: *"We are living in oppressive reality, in an awful world plenty of authority and its reflex is our noise. The noise is freedom and I never be tired of noise because noise is pure life. The society wants to make you a perfect worker with a perfect family, but the noise, the punk hates the job and family and this boring society. The society wants obedient artists and musicians but we like to shit in the society and its artists and musicians."* In both of his zines, he writes with infectious passion about Iberian, Catalonian, and Euskadian raw punk from the past (mostly in *Spit on the Major*) and spreads the gospel of new bands in Barcelona and surrounds more so in *Alta Intensidaz*. In addition to this, the comics are the funniest and most on point I've read, and his handwriting reminds me of Aaron Cometbus (rest assured that's where it ends though).

I had been familiar with *Ratcharge* for a while but I think this is the best issue I've come across. I was so happy to see Alex is writing for *MRR* now! Writing that's world-weary without being jaded, obsessive without being dry. Brilliant use of pull quotes and the content reprinted from *MRR* on both French singing punk bands and Vaneigem/sketchybros vs. realism were all the more awesome read back to back and in the context of his own zine. Alex is also not afraid to ask questions that don't implicitly compliment or pander to the interviewee, thus making for something staid and overly comfortable, which is something I sometimes struggle with and am working on (expect some downright rude questions in *MHV*!) A good incident of this is the in the extensive *Counterfeit Garbage* interview where Alex asks the editors why their zine is "such a dudefest [with] pretty much 100% of the bands covered are 100% [dude] band?" I am always interested in these kinds of exchanges in a male context because generally people rarely have cause to question the gender makeup of bands when everyone looks and acts like you do. The first response given to this question is obviously more defensive than the other, which gives the resulting immediate impression that the former has a way bigger chip on their shoulder about this than the latter. May well not be the case, but funny anyway. There's some weak "inclusion, feminism and anti-homophobia is blown out of my head at the breakdown of 'World Peace' and the bass line of 'Nothing'" retort, which I love because I've heard variations on that one thousand times before. In reality, "World Peace" induces the same brick-throwing sentiment in me and damned near every other Cro Mags fan, lack of possession of a dick to swing about during the breakdown notwithstanding. The next line is "All that's left is blood boiling rage and violence." If any dude thinks plenty of women into hardcore aren't driven to the same rage by the same riffs, they're dreaming, but I speak only for myself and those I know when I wager the violence in *our* minds comes from the alienation and frustrations of lived reality in a rape culture, except the freedom that you feel to mosh, permission to "lose it" implicitly granted by a room full of yous, isn't always shared by the smattering of women who, quite often, the moment they do express themselves in that context, are suppressed by the weight of expectation to behave a certain way and lampooned for it. Bummer, right? Not always, of course, but often, and often by other women, ugh. Explaining this to someone without direct experience of it is nearly impossible, but

the choice to ignore this stuff just strikes me as lazy. Of course this is a massive extrapolation from the original context and I'm sure the editors of *CG* are neither lazy nor consciously sexist, but the mark of a brilliant fanzine is one that can take you on that mental journey, so well done again Alex Ratcharge. It also touches on something that has been bugging me since time immemorial—*WHERE ARE ALL THE FEMALE FANZINE WRITERS?* Music fanzines, I mean. I will be addressing that loaded question in full in *MHV*, but goddamnit if you want to prove me wrong / be the exception to this sad rule, or even tear down my argument altogether with a barrage of awesome printed material, then send your zines to 80, Lilford Road, London, SE5 9HR UK. *Yeah!*

Postscript: Last night, my "local" social centre, Ratstar, a large high street squat, in which several Big Takeovers took place last summer, was raided in a ridiculous pre-Royal Wedding show of force that synchronised with police attacks on other above-ground radical spaces, on the pretext that the lunatic spectacle of gilded horse-and-cart aristocracy would somehow be relevant to those engaged in active political struggle against the government. Despite searching for most of the day for the stolen goods that were supposedly hidden in the building, the only thing they could find to arrest people of (squatting is not illegal in the UK) was "abstraction of electricity," apparently this warranted ten shielded police vans and at my count at least fifty members of the Territorial Support Group. Whose territory?

Post-postscript: In the no-doubt arduous task of editing last month's column, a police tactic of containment got edited to read "kittling"—while this sounds potentially like something delightfully fun to do with bowling, it's actually "kettling" in case you wanted to look it up or something!

"Who the fuck want war?!?! I'll FedEx beef straight to your front door..."—Lil' Kim

1. So, sometimes the world of punk gets too insular for me and I search for other things to do. This last such instance I got *really* obsessed with the Lil' Kim/Nicki Minaj feud. Pretty epic. Long story short, Nicki is supposed to be the new nasty girl of Hip-Pop. She started shit with Lil' Kim and shit hit the fan. People took sides. Families were divided.

Now, don't get me wrong, I *like* Nicki Minaj. She definitely represents this new "thing" where hip-hop is more new wave (new rave?) and colorful and less, well, grimy. It's fun to go to the Pride events and watch all the baby dykes lose their mind to her and she's even played Pride events herself. Queer-positive female rapper—*YES!*—who could hate? But in keeping up with the spectacle I noticed that there was an *overwhelming* amount of support on Nicki's side, and duh right? She has more money backing her and people tend to care about that sort of thing. The comment boards were *clogged* with all types of classism based ageist and sexist bullshit about both women's careers. Mostly calling Kim old, a has-been, and sad for coming for a young girl at the beginning of her career. I couldn't help but think how I was almost *violently* on the other side of the fence.

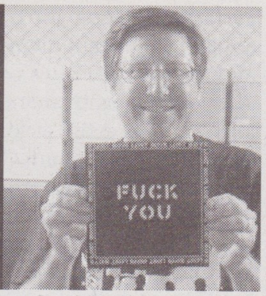
In my eyes *on what planet* could Nicki Minaj come for Lil' Kim? Now, I know most of the boards were filled with people too young to know the first wave of Kim and how effective she was and *still is* in my eye. I think, here's a woman that has released like, four albums? Five? With a *slew* of hits. She's watched good friends die, received *intense* criticism all her career for her frank talk of sex, *went to jail for not snitching to the police*, and just self-released her own mixtape on her own independent label.

I think Lil' Kim is a motherfucking warrior. But we live in a society where age doesn't always get as much credibility as it should, and it angers me. (I am personally insulted by good looking teenagers selling me shit—that's not nor has it ever been *"my crew"*) but I digress. I was hearing Nicki in an interview talk mad shit about Kim and her response to Kim's "Black Friday" (her song dissing Nicki) and what *really* added insult to injury was when Nicki said something about Kim going down in history as a "Sore Loser." Like, in assuming that she's "beaten." But I must say: if the fight is a hardcore Rap Diva with *infinite cred* vs. an auto-tuned 20-year old backed by MTV money, that fight seems so absurd that if I was KIM *duh* I'd talk hella shit too. This leads to my next point: sometimes shit talking is all we have...

2. I talk *hellllllllla shit*. Me and my big mouth that's *always smelly*. Why? Like I said, cause I talk *hella shit*. There were times I battled forces seemingly bigger than myself and came up empty handed...in the end I have to say I'd do it all again. *Fight the fucking power*, right? Like, why not? In those times, I came up empty handed I was never one to sing the song of the defeated. (i.e. *"Fuck those posers—I'm still right!"*) and of course was met with criticism. It's like when Nicki called Kim a "sore loser" — like the world has you by the balls and instead of screaming you accept this unfair punishment with a smile. This way you then get to walk though life as a *"gracious loser"* rather than a *"sore loser,"* which is more noble right? B-U-L-L-S-H-I-T. I know for a fact that "the winners" just put this concept out there so they don't have to hear shit from the other side! *Haters!* It's like you've taken the victory and now you want to take my precious shit talking too?!?!?! *Bastard!* What the fuck? Shit talking is free. Shit talking is therapeutic. When reality is being a total motherfucker, *shit talking is all you have*. I have to say, I don't agree with *everything* I've said vengefully but can say it was my hurt that I was exploring. I've at times ruined my life talking shit on parents, bandmates, rival bands, roommates, dudes who fucked guys I've wanted to fuck, basically any asshole that had it coming. Through all this I've learned that when the world kicks you in the balls it is perfectly fine to cry...*And talk shit.*

3. I was trying to hang out with this dude for *weeks*. He was a Gay Men's Health Advocate and gets paid money to tell boys that they need to A. *wear condoms all the time* or B. *find a monogamous boyfriend* (as if he just handed them *The Secret*). I make no pretensions to the fact that I'm not doing *either* of those fucking things anytime soon. He then condemns me as a "bug chaser" (which I find offensive—I consider what I'm doing more like a *really serious* game of dodgeball, just to illuminate) and *I let that motherfucker have it*. I didn't know I could write "FUCK YOU" that many times and not get bored! I just pictured that smug motherfucker all barebacking with his monogamous boyfriend thought bubble above his head saying "Golly, why can't everyone be as smart as me!" (barf). But maybe I'm not as smart as him. Ya know, he has a monogamous boyfriend to dump gallons of semen in (I have to do it with *strangers!*) *And* a job saving the world. I thought about my girl Kim. Would she let this spineless little shit talk to her like this? *No!!!!!* I felt defeated but remembered the previous lesson: *If I'm defeated, at least there's still shit talking.* And shit talk I *did*! It culminated to me printing his name cyberbully style on facebook and something about kicking his ass and that was enough to make me feel better, delighted how winner-ish I felt in this slight defeat.

AL QUINT



RECORDS, RECORDS, RECORDS!

THINK TWICE, with former LIFE CRISIS vocalist Sean, hammers out some savage crust-inflected hardcore on their *National Sacrifice Zone* 7". They are a three-piece with harsh back-and-forth vocals that are buried in the mix a bit. Opposed to corporate bailouts, thinking that the Obama administration is just more of the same ol' shit and, of course, chafing at the dehumanizing nature of the workplace. They sound properly and credibly agitated over the course of these five songs. (Give Praise, PO Box 494, Barnstable, MA 02630-0494, www.givepraiserecords.com)

VILE NATION is also an agitated bunch, but has more of a stripped-down, lower-fi thrash attack with bass up in the mix which, along with the thumping drums, creates the foundation for the guitar slash 'n' sputter. On their new EP, *Tight Leash*, the playing is definitely on the primitive side, yet I ended up liking it—just don't expect anything exceedingly original. (Way Back When, Taskinlaan 9, 2361XM Warmond, The Netherlands, www.waybackwhenrecords.com / Even Worse, Van Ostadestr 93-F, 1072SR, Amsterdam, The Netherlands, www.evenworserecords.com)

Even Worse and Way Back When have also teamed up for South Korean band BANRAN's *Stop Kor* EP, and they play in a fast and thrashy vein with buzzed-up guitar and howling vocals. And while South Korea is the "democratic" part of Korea, that doesn't mean that its leaders were admirable. For instance, there was Park Jeoung Hee, who was the president of the country in the '60s and '70s and had an apparently oppressive regime (yes, I did a bit of research while the record was spinning). BANRAN's lyrics rant against his racist, anti-Japanese sentiments. But this isn't a history lesson, it's a review of a punk record and this is a mostly-effective blast. The noisy, whizzing tumult during "Being Retarded" stands out a bit.

I've had the BRAIN F≠ (aka BRAIN FLANNEL) *So Dim* 7" for awhile and shouldn't have neglected reviewing it because it's a real keeper, and I've been playing this record and tracks from their earlier demo on the radio show. *So Dim* features spirited, rough-hewn garage/punk bash by this North Carolina band with semi-distorted male/female vocals. This one's on Grave Mistake (PO Box 12482, Richmond, VA 23241, www.gravemistakerecords.com). A newer 7" is out on Sorry State and these labels will be teaming up on BRAIN F≠'s full-length in the not-too-distant future. I'm looking forward to it.

Each of these labels have some new releases. DEEP SLEEP's debut album, *Turn Me Off*, has come out on Grave Mistake. This follows three previous EPs, which were compiled by Grave Mistake on the *Three Things At Once* CD that came out last year. *Turn Me Off* is a little more polished than the earlier records but the songs still have a good amount of energetic drive. This Baltimore band has always emphasized a DAG NASTY-meets-DESCENDENTS-inspired melodic pulse in their sound, reinforced with Tony Pence's urgent and emotional (but *not* emo!) vocals. Still, they come storming out full-force for "Live Forever" and other songs. Speaking of the DESCENDENTS, that band's Stephen Egerton mastered the album, so I imagine the band wanted that kind of biting-yet-tuneful ambiance. Meanwhile, there's nothing tuneful about COKE BUST, unless you consider jackhammering hardcore to be soothing in any way. Their new six-song EP is called *Degradation* and it's succinct in its savagery. While the musicianship is stellar—their drummer Chris Moore is a monster behind the kit— I still wish they didn't rely so much on the velocity, although I guess it makes the crushing, if brief, breakdowns stand out. "Deathbed" is a pounder in the tradition of NEGATIVE APPROACH's "Evacuate." I've enjoyed COKE BUST when I've seen them live but I don't listen to their records all the time.

As for the new Sorry State selections, there's the debut salvo from STRIPMINES on their *Sympathy Rations EP*. Fast and hammering hardcore punk that's somewhat reminiscent of bands like DEATHREAT. The drumming seems a bit off at times but the riffs and hoarse vocals are thick and mean sounding. On their self-titled, full-length debut, SHARDS isn't so easily classifiable. They provide more of a dark West Coast punk / NAKED RAYGUN-ish vibe (without the "whoa-ohs" or overt pop influences), but they take those elements and stomp all over 'em. And while it's a shortcut to call lyrics "dark," what else to make of songs about "watersports" (and I ain't talking about diving or polo) or ingesting harmful items? The production sounds a bit muddy at times and the songs don't have obvious hooks but there's enough burn to hold interest.

SORRY STATE (the band, not the label) has a brand new self-titled 7" EP on Lifeline Records and a not-so-new one, *Listen With Prejudice*, on ThirdxParty. Both records serve up some mean hardcore with pounding breakdowns interspersed with speedy thrash featuring elements of INFEST and early Boston hardcore, both from the "crew" bands and SIEGE. These guys are "nailed to the X," so to speak, but straight edge themes doesn't permeate the lyrics. On the Lifeline EP, there's a lament about losing a family member to smoking and there's no attempt to conceal the anger. Actually, there's nothing held back on either of these records. (Lifeline, PO Box 692, Midlothian, IL 60445, www.lifelinerecords.net/ThirdXParty, www.thirdxparty.blogspot.com)

Another not-quite-new ThirdXParty 7" release is *Nothing Gets Done* by Chicago's POISON PLANET (whose vocalist happens to be ThirdXParty honcho Nick Baran). They've steadily improved and this is their strongest disc to date. POISON PLANET blasts out the kind of rough hardcore you'd expect, also inspired by early Boston rumblings (though not exclusively)—that point is made obvious by a cover of DYS's "No Pain No Gain." And, as I've said before, while I'm old, jaded, and cynical, I recognize and admire this band's idealism and attempt to shake people out of their apathy. It's a tough battle.

Each of HERDS' records have had a common theme running through them. For their album, the loose theme was about seasonal cycles and how it affects nature, wildlife, and humans. For their latest EP, *Michigan*, HERDS writes about tragic events in different areas in their home state—a devastating mine explosion, the collapse of a building, a tornado, and slow death caused by toxic contamination. So these songs are mainly about man-made atrocities although, in the case of the tornado in "Bay City," the tables are turned to an extent. But it's the music that really commands your attention. Pillaging, crust-tinged hardcore with ferocious instrumentation and vocals. Many bands playing this style put reverb on the vocals (sometimes to good effect) but HERDS resists that temptation, which enhances the songs' impact. There is a familiarity in the music, perhaps, but it is powerfully executed nonetheless while the lyrical themes don't cover the standard-issue topics. (Residue, www.residue-records.com)

PUPPY MILL, a relatively new Boston band, plays various permutations of punk, garage, rock, and even hardcore on their debut demo. "Suffocation" provides some jabbing garage rock, "Control" picks things up to a thrashier pace, while "Suffocation" and "Men For Men" are both moody rock-

ers. There's post-punkish flavor for "Vaccine" that intersperses a steady pulse with freeform bursts. The cover choice is pretty obscure—the RINGS' '77 one-off "Automobile." Jessica sings in a lower register but she's expressive and has range. An auspicious debut and reinforced with warm, punchy production. (puppymillcore.blogspot.com)

German band THE RATZ showcases a West Coast hardcore guitar surge on their five-song EP *Uniformed Youth*, fusing it to a fast-paced attack on side one and, for the second side, slowing it down and coming up with a pair of catchy songs. Those are the stronger tracks here although the whole thing is pretty decent. (Kink Records, www.kink-records.de)

There is so much more that I could review, but I need to get to a few other things in this column. Hopefully, there will be another installment or two of the *Suburban Voice* blog by the time this sees print. Check it out at subvox.blogspot.com.

*****

So, they finally got the son-of-a-bitch. Of course, I'm talking about the killing of Osama bin Laden in a Navy SEALS operation. I know there are conspiracy theories as to whether or not he's been dead for ten years or even dead at all. People are wondering why his body was given a burial at sea or why the Obama administration won't release (as of this writing) photos of his body. On a *60 Minutes* interview, Obama said that "We don't trot this stuff out as trophies…We don't need to spike the football." I agree with that sentiment and, of course, it's nettled those with who have a bloodthirsty desire to view photographic images of the carnage.

I'm not shedding any tears over his demise, that's for sure. Not after losing someone I considered a family member on 9/11. Countless people's lives were irrevocably affected that day. I have a few thoughts on the whole situation. First, the reaction by many people was entirely predictable. I'm talking about the outbreak of rah-rah hyper-patriotic fervor. The night of the announcement, I decided to keep watching the Mets/Phillies game until Obama spoke and spontaneous chants of "USA USA!" started breaking out at the ballpark with a corporate name in Philly. Drunken revelers in Lafayette Park, near the White House, turned the event into a flag waving frat party. There were the same sort of jingoistic displays that happened after 9/11 itself. I found it obnoxious then and find it obnoxious still. I'm glad he's gone but I'm not going to have a party to celebrate it, either. *"But the Muslims celebrated the attacks after they happened,"* some will say. And my answer is do we have to be like those people who celebrated? It's bad enough that the past ten years have meant an increase in xenophobia and racism and the subjugation of our civil liberties. Maybe Bin Laden is dead but it's possible the terrorists still won because look what has happened to this country.

I have another observation. My guess is many of the flag wavers out there consider themselves part of the "Tea Party" movement and want government spending slashed. During the last Congressional session (before the Repukes gained majority control and installed pumpkin-faced John Boner as Speaker), some Republicans tried to block money to provide aid to first responders after the 9/11 attacks. Many of these individuals developed serious health ailments after exposure to the toxic elements around Ground Zero. The people involved in the rescue efforts are the true heroes, not the loathsome Republicans who tried to block this money. Heartless motherfuckers is a better description. Kind of like how Republicans have tried to cut veterans benefits. Support the troops! And don't take this as me grandstanding for the military. I'm just pointing out the hypocrisy of them saying one thing and doing another—not that it's anything new.

Regarding the killing of Osama bin Laden, some Republicans have tried to spin it by saying that Bush left Obama the tools for the operation. But Bush himself said, during his administration, that capturing Osama wasn't something he thought about all the time. Obama got criticized by some for visiting Ground Zero days after Bin Laden's demise. I'm not an Obama fan at all but I also recognize the fact that it drives a lot of people absolutely bonkers that a Kenyan Muslim Nazi Socialist n****r (take your pick) is in the White House. Almost all the "birther" nonsense is fueled by pure racism and no one's going to convince me otherwise. No matter how much Obama tries to engage in any sort of bipartisanship or accommodate the Republicans (his biggest mistake, in my view), they'd just as soon slit his throat. I know, two parties, same shit, different pile and it's all controlled by corporate interests, anyway. But he's still the lesser of evils and you know goddamned well that if it had been President McCain or (god forbid) President Palin who had pulled off the killing of Osama, they would be lauded as heroes by the same people who are skewering Obama.

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Poly Styrene (born Marianne Elliott), lost her battle with breast cancer in late April. She was only 53. X-RAY SPEX truly was a band that stood out during the original punk era—the saxophone, the razor-sharp guitar riffs (one of the less-noticed but equally important elements in their sound) and, of course, Poly's one-of-a-kind vocals. A powerful instrument though she could also sing sweetly, as on the title track of their incredible album *Germ Free Adolescents* or on the track "Warrior In Woolworth's." The album is brimming with timeless, classic songs that also possess a sharp lyrical eye about consumer culture. It's something I still listen to frequently. So should you. It might be a cliché to use such grandiose superlatives like "groundbreaking performer," "mother of the Riot Grrrl movement" and so on, but it's the truth. I'm sorry I never got to see them play live back in the late '70s although I believe their only US appearances were at CBGB in NYC in 1978. Rest in peace.

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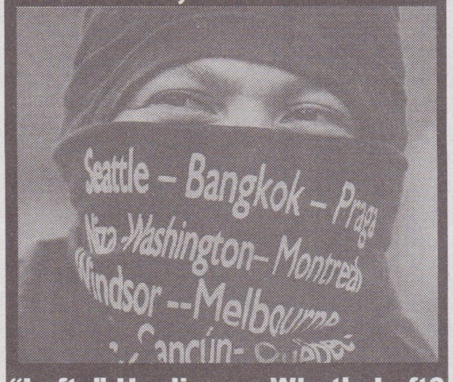
Go Team, Smash State!



"Lefty" Hooligan • What's Left?

"U-S-A! U-S-A! U-S-A!"

Crowds chant in front of the White House, at Ground Zero in New York City, in various sports arenas around the country in response to the news that US military Special Forces have found and killed Osama bin Laden in Abbottabad, Pakistan on May 1, 2011. They are exuberant, and joyful. Yet there is a frenzy to their celebration, even a touch of desperation, a gloating that masks a sense of helplessness and impotence.

I don't hold to the bullshit that all human life is precious, that each and every individual death diminishes us. Nor do I believe that it isn't right to rejoice at the death of another human being, no matter how heinous or criminal that person's actions have been. There are plenty of folks I would give three hearty cheers to see strung up, beginning with war criminal Henry Kissinger, and running through any number of Wall Street CEOs. Yet there is something rather pathetic about the jubilation displayed by Americans over the announcement of Osama bin Laden's death, beginning with the contemptible

assertion that "justice was done" with the Al Qaeda leader's assassination.

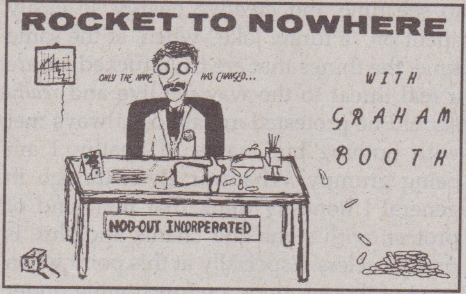
Even the most rudimentary form of justice would have required bin Laden's capture and trial, instead of his summary execution, which many in the Obama administration concede was planned from the start of the operation. Thus, those who castigate the US government and American people for engaging in vengeance rather than justice are correct, even while their moral outrage is misplaced. Justice is a cornerstone of the mythology underpinning democratic republics, whereas vengeance historically is the stock in trade of empires.

When Julius Caesar attempted to wrap up Rome's conquest of Gaul, a number of Gallic leaders rose in revolt against the Roman Empire, among them Ambiorix, Commius, and Vercingetorix. Vercingetorix is perhaps the best known of the Gauls to resist the Romans, and the French have made him over into a minor proto-nationalist hero. Aside from uniting most of the Gallic tribes against Rome, he engaged the Roman legions with conventional military tactics and strategy, and harassed them with what we now call asymmetrical warfare (e.g. guerrilla warfare), retreating to natural fortifications whenever possible. But Vercingetorix was not a nice guy. He ruled with an iron discipline, and enforced his will by murdering his opposition and taking hostages to guarantee compliance. In order to prevent Caesar's armies from gathering supplies and living off the land, Vercingetorix adopted a scorched earth strategy, particularly in retreat, in which his forces burned Gallic villages and towns.

Vercingetorix surrendered to Julius Caesar after the battle of Alesia in 52 bce. Due to the Roman civil war however, Caesar did not deal immediately with the rebel leader. Instead, Vercingetorix was imprisoned in the Tullianum in Rome before being publicly displayed through the streets in a celebration of Caesar's triumph in the Gallic War in 46 bce, and then strangled in prison in 45 bce. Thus, this quintessential act of personal and martial vengeance also symbolically marked Rome's transition from a republic to an empire.

Contrast this with the killing of Osama bin Laden, a half-assed act of vengeance by a desultory American empire. The United States couldn't afford to capture and publicly try the Al Qaeda leader, for fear that this might provoke adverse reactions from Muslims around the world. The Obama administration was scared of even releasing pictures of bin Laden's dead body, afraid that such an act would incite retaliation from Islamic extremists. Behind a smokescreen declaring that "justice was served" and that "bin Laden got what he deserved," there was a sense of anxiety and panic unbecoming a great power. Oh, for the days when empire bestrode the globe like a colossus. Whatever one thinks of the ancient Roman empire, or say, the more recently deceased British empire, at least they suffered from the sin of *hubris*, not of chickenshit cowardice. Better the arrogance of raw power than the disingenuousness of euphemism and platitude.

PERSONAL PROPAGANDA... To find out my real name purchase my book, *End Time*, from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligentsia@mac.com.



A year ago I was typing a similar column, my recap of the Spring Austin Record Convention (ARC). You might recall it was, uhh, THEE BEST PUNK ROCK SCORE OF MY ENTIRE LIFE. I do not take the experience lightly. I have been doing this for a long long time, and even when I started out, and "records were easy to find," I never had one of those days where you find an entire cult label run, or someone's magic box of every local record. Nope, Spring 2010 will likely remain the watershed moment of my entire punk collecting career.

If this year's Spring ARC is any indication, my luck is sinking fast. Not even just *my* luck, records are getting to be impossible for people across the board. Every large record convention I've been to in recent memory, some person somewhere pulls some mega grail record for a couple of bucks. People wince, celebrate, curse their chosen lord and savior, plot internal strategies on how to get the record for themselves, but mainly talk shit. A few people with a good memory or the hindsight to write it down add it to their internal punk finds database so they can bring it up the next year when some other lucky schlub pulls another grail for $1.50 (change will be made), and everybody gets to go on the same ole emotional rollercoaster, comparing notes on the punk grail found back in 1997 or that other time in 2004.

Nope, Spring ARC was a near bust for the handful of us deluded punk fanatics still living the dream in 2011. Either the person who found the grail this year is a secret punk collecting shut-in completely out of the loop and offline, and a grail went unreported, or, what most of us would rather believe, nobody found shit. In hindsight it should come as no surprise, buying records in 2011, but in those desperate minutes at the end of day 3, I think we all lost a little bit of that big record dream.

That's not to say that I didn't get any records. Most of my finds came through trades early on. I've had a clean empty picture sleeve for the REALLY RED *Modern Needs* 45 for the last year or so, a friend up from Houston hooked me up with the vinyl to match. If you haven't heard this Texas punk rock classic, do yourself a favor and track it down on the internet. One of my first KBD faves to begin weaning me off of hardcore rippers and onto obscure early punk rock. Collector nerds should keep an eye out for copies with the elusive band info insert, a tough pull for Texas punk completists.

Speaking of rippers, one you don't really see these days is the DISAPPOINTED PARENTS *Am I Getting Through* 7" EP out of Louisiana. For all you hardcore junkies trying to fill your veins with early '80s thrascurities from Middle America a la WHITE TRASH or CHEMOTHERAPY, I'd offer that DISAPPOINTED PARENTS is both one of the most elusive and most listenable. I wonder what happened to all those copies, since Thrashman Sanderson recently reminisced seeing stacks of stock copies littering the dollar bins of Florida back in the '80s. If only he'd known!

One jawdropper I didn't expect to run across this trip was the SECTA SUICIDA SIGLO 20 LP out of Mexico circa 1989. I'd had a copy of this Mexican thrashcore bonzer years ago with one of the most gruesome cover photos evar. Back then it was still ungoogleable and, somehow assuming it was from Spain, I sold it off at pre-eBay-HC bonanza prices. A few years later when I learned it was actually from Mexico, I felt a gigantic blackhole open on my shelf between SEDICION and XENOFOBIA, all but giving up hope of finding a copy for less than $100. I'm happy to report this particular SS-20 LP was appropriately priced at $20, and my Mexico HC shelf is finally sagging as it should be.

My best "find" of the show is definitely debatable, but I'm putting my money on the SKUNKS *Earthquake Shake* 45 I snagged, without the picture sleeve, but with the insert for $30. A decent price until I remember I snagged the same record with sleeve/insert for $5 last year! I can com-

plain. Other tasty items include LOU MIAMI & THE KOZMETIX *Fascist Lover* 45 (Boston KBD classic), THE WRAP *Let Me Go* 45 (Florida F-Vox Pop Punk Classic), MAX TASH *I Want To Do It* 45 (Dumb faux Brit accent SEX PISTOLS bite outta Upstate NY), THE IMPOSTERS *Inside My Head* 45 (final single of aggro punky SF powerpop).

I also grabbed some rad post-punky bits: WHOOM ELEMENTS 45 on Dallas' ESR label is a long dismissed al(most al)l-girl band whose 45 seems to have aged quite well on one side with these gloomy girls' take on JOY DIVISION. More girls are represented on the CRAZY HEARTS 45, No Wave out of NYC (I prefer their elusive 10" and track on Peripheral Vision LP compilation), ALGEBRA SUICIDE *An Explanation For That Flock Of Crows* 45 (their second release of deadpan guy/girl synth electro goth duo outta Chicago), and ALARMING TRENDS rad 45 of Female fronted NYC synth wave. One LP I was stoked to mint up on is the British *East Of Croydon* LP compilation, one of the top synth/gloom heavy UK DIY comps with tracks from SPOON FAZER, CALLING HEARTS, GREENFIELD LEISURE, NORMIL HAWAIIANS, KAN KAN, etc.

Unfortunately I can't say I heard much about what everybody else bought, people were playing their hands pretty close to the chest in Austin. That's one fun thing about WFMU Record Fair in the fall, people are all up in everybody's business, so by the end, everybody knows what everybody else got. All I can say for ARC is, nobody had much to brag about. It's all good. Every show can't be a blockbuster. I just hope the Fall ARC is much much better!

Is bringing this up again overkill? A waste of time and space? Probably. Anyways... When Steve Ignorant arrived in San Francisco he was greeted by a tongue in cheek protest outside of the venue where he was playing as well as with a bunch of punks staging a renegade show a mere half block away. I wanted to witness the hubbub so I rode my bike over to that part of town in search of the bus—literally an old city bus that's been converted into a roving venue—where the renegade show would be taking place. I had heard conflicting reports as to where the bus would be parked, so I decided to ride past the venue and then down to where the bus is usually parked when it's in San Francisco, assuming that I'd run into it somewhere along that path. As I passed the venue I heard a fraction of a chant that I believe was something along the lines of "fuck Slim's" (Slim's is where Steve Ignorant played in SF) and a glance of a sign that said "nuke Slim's." All I could think was really? Really? Some of the most fucked shit is happening around us and we're going to protest a business-minded venue for acting like—wait for it—a buisiness minded venue? We're protesting a venue for hosting a show of a band because we're uncomfortable about the fact they're touring? Really?

Somebody said to me "but the protest is funny, isn't that worthwhile?"

Yeah I guess. Maybe. But its frustrating to see time and creative energy so easily spent on "a funny joke" when, at the same time, the things that are truly fucked, or are a real threat to the way we live and *really* should be protested are almost always met with nothing but waves of apathy. I am being grumpy. Whatever. Even though in general I honestly think that that kind of protest, with signs and chants and shit, is pretty useless. Especially at this point when most of those actions are functioning under permission from a government body, meaning its not even really civil disobediance because those protestors have a legal right to be there. (I'm assuming that the Crass protest wasn't actually permitted but in general it's a thing that happens a lot.)

But I digress…

There was this flyer that was made for it, the show on the bus we all referred to as "the Crass protest show." The flyer was double-sided and kinda large for a handbill (which means it probably cost a decent chunk of change to produce, but again, I digress…) and it had a manifesto of sorts on it, the up shot of which, at least what I got from it, was that it was less about the money thing and more about being mired in nostalgia. Like Steve, why are you playing these 30-year-old songs? What are you doing with yourself now? We want to see current creative things rather than something you did 30 years ago. According to the flyer the problem wasn't Steve Ignorant trying to cash in but just a problem with Steve Ignorant continually repeating himself. Which, interestingly enough, made it even more absurd that one of the bands playing the "protest" show (advertized on this very flyer) was none other than a Crass cover band. One of the most fascinating aspects of the night was the pure geographical fact that smack dab between the majority of parking and the actual venue sat us having a punk show on a bus, creating a situation where those going to the Steve Ignorant show and those going to the bus show were in a constant mingle. Just that simple interaction felt more important than anything else. At some point, I started talking to a girl that recognized me from being at the Bart station all the time. She lives in Millbrae (a shitty suburban strip mall area south of San Francisco) and was off to the Steve Ignorant show. She asked if I was going and I pointed to the bus and was like, "going to this show." That seemed more worthwhile then protesting outside the venue and making squares and rich punks feel bad for not liking punk in the correct way. But the protesting of the show? It's like, we don't like Steve Ignorant's actions because its taking these things, Crass songs—songs that maybe we consider the anthems of our community—out and away from our community. Something we felt we had ownership of and now we're being told—possibly reminded?—that it's not ours. Steve Ignorant wants to go on tour, he wants a comfortable place to sleep, a good PA, a fancy tour bus to drive around in. He came from a band that was so deeply about community and about pushing individual needs to the backseat, and now he is coming around 30 years later and whining that he shouldn't be told he's a bad person for acting on his own individual wants and needs. People change their views, but thinking there won't be any backlash for such an about face is fucking naïve and childish. I also don't really give a fuck what Steve Ignorant says, it's a money grab. It just is. But whatever. He's also right that those things (Crass songs, Crass imagery) exist in the public domain and anyone can do whatever they feel with them. The difference is that he goes on tour with what is essentially a Crass cover band and he gets a shiny venue and a fancy PA and a $20 cover charge. We have a Crass cover band play in the back of a converted city bus and pass a hat for the touring band. And really, it's OK. I'd rather be on the bus then in Slim's. On top of that I have no interest in ever playing a show like the one at Slim's. The other day I went and saw my friends band play at some big slick venue. They played well but it didn't make sense. Like, music that's actually dangerous or interesting just doesn't really transfer to that kind of place.

It's like all that bullshit with that car company. It seems like a pretty similar tune but the car stuff seems so here and now, burrowing so far into the community, somewhat a sign of the future. Steve will cash in and go away. Crass was never really ours. But the idea of playing a show like that, at Slim's or for a festival set up by a corporation, just sounds like an uncomfortable bummer to me. Like a career path

rather than a creative endeavor.

But really, if Steve Ignorant rolling through town to charge twenty bucks to watch him play 30-year old songs results in the punks throwing a show across the street, eating dumpstered food, taking up public space and playing music together than that is fucking fabulous. I'd prefer that even if the Steve Ignorant playing Crass songs show had been free and all ages. But that's just me.

So as the endless recording cycles continue in my life, I've been in the process of a lot of reviewing of music… mixes, mastered versions, vinyl cuts. I'm starting to savor long silences a little more than normal.

I feel like a lot of people aren't too sure what they should be listening for when trying to evaluate a mixed recording or a mastered recording, or a vinyl test press. A lot of times people tend to get so psyched on hearing something close to a finished recording, that they don't pay much attention to the details of it. On the flipside, they have some kind of relatively unattainable idea in their head that can't exactly be described, and so they're perpetually disappointed by what they hear.

It can really start to turn your brain inside out thinking about the way something sounds, or trying to simply explain what you want, or what would make something sound better.

I know I've mentioned this before in this column, but the best place to start is from the ground up. The more you know about how you want the recording to sound, the better. If you're recording yourself, or someone else it's the most helpful thing possible, to have a clear idea of what you want. For me the easiest way to get other people to break it down for me is *"what records do you want this to sound like."* Obviously if you're working on a limited budget or with limited equipment, you may have some hindrances but plenty of punk records have been made with a case of beer (or Cola!) and a 4track, and a lot of them sound awesome.

Having a record to sort of dismantle between you and whoever you are working with can be a huge help because it forces a bit of a common denominator on you. In all likelihood, the way the way someone else describes the guitar sound on that record may be entirely different than the way you would, but if they just say "I want the guitars to sound like MOON PATROL's early stuff," it puts both of you in the same ball park. They might say use different adjectives to describe it than you would, and this can sort of clue you in to what they might mean by things like "warm," "crunchy," "bright," etc. In my experience a lot of people throw around the same adjectives and mean different things by them.

When you're doing the mix this can help a lot in finding what the place for each element is both in terms of how you EQ it, and the overall level relative to the other elements. It also helps because it sort of prevents a change of course midstream from whoever you're working with. What I mean is if you agree that you want a sound comparable to the JOHNNY DICK AND THE SURF DUDES LP, and that means having a very small thin drum sound with a blown out guitar front and center in the middle, you've sort of protected everyone from derailing things and deciding well after you're in the mixing stage that the drums need to sound "much bigger," and the guitars need to be pushed off to the sides. It might sound stupid, and it probably is, but I find this kind of planning and conceptualizing to be really helpful. Otherwise you're standing there with what ought to be a finished mix, and someone is saying:

"These drums sound too topwise. Can you invert the sound a bit more?" as you say to yourself: "Topwise is not a word. What is this buffoon talking about? I don't want to hear their songs ever again, let alone remix them."

Just kidding, I never have disliked anything I've ever recorded.

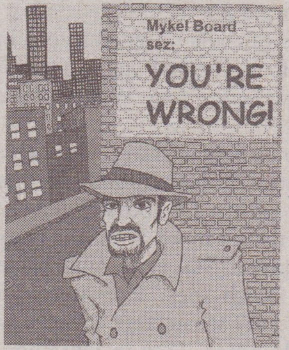
Okay, let's just say you make it to the mastering stage.

"You make it to the mastering stage."

So here you are, you've been in the studio all day, let's say, a nice four hour session, while the mastering guy elevates the valleys and lowers the peaks, twiddles the knobs, and compresses your music probably way more than they should. My first advice is don't mail out the master the same day. In fact, try not to listen to it until you've got a good night's sleep. Failing that, at least a put six hours between you, and the mastering session that you just exited. Whatever you think you hear right now, there's a good chance it will sound really different later, if for no other reason than you probably will not be listening to it on big studio monitors in a mastering studio again. Also though, your ears are probably a good deal fatigued and the details you do hear versus the ones your brain has started to filter out, may surprise you. Seriously—it can wait a day. It's probably fine, but there's a fair chance you might need to make an adjustment.

Next, the mastering guy will probably tell you this anyway, but play it on a few different stereos. Your car is a good one because you're probably really familiar with how everything sounds on your car stereo. I kind of think the car can be better than your home stereo because in your car you always sit in the exact same place, the speakers are always exactly where they were last time, and you probably spend a lot of time listening to music you're really familiar with here. What that means is you probably have a good idea if everything sounds a little thin in here, or if there's a lot of bass, or if it's dull sounding. Even if your car stereo sounds like shit, it's probably the one you know the best. That is unless you don't have a car, and believe me punkers; I completely sympathize with your non-car riding, bike friendly ways. So my next suggestion is headphones. Again you probably have spent a lot of time with your headphones. You know how things tend to sound on them, and you can form a solid opinion of the sound. Home stereo is of course an essential listening experience too. Bring it over to one or two friends' houses (if you have friends), throw it on their stereo. You can get an idea of how it sounds some place you're not used to, but you can also find out how it sounds to them, in their familiar place.

After you've had a couple days, then send it off for vinyl mastering. Talk to whoever is doing the vinyl mastering and let them know what your concerns might be. If you don't give a fuck, they won't give a fuck either. If you do, they'll probably try their best to accommodate you. When you get test pressings back listen to all of them, or *at least* a few for pressing flaws. Make sure there's not volume drop outs, or anything weird going on. I'm sometimes horrified to find how many people don't scrutinize their test pressings, and again talk to the people at the pressing plant. If you don't give a fuck, they won't give a fuck. Keep your initial goals with the sound you want in mind. It'll make evaluating things at the later stages a fair deal easier.



"In his Petersburg world, all people were divided into utterly opposed classes. One, the lower class, vulgar, stupid, and above all,

ridiculous people, who believe that one husband ought to live with one wife whom he has lawfully married, that a girl should be innocent, a woman modest, and a man manly, self controlled and strong: that one ought to bring up one's children, earn one's bread, and pay one's debts: and various similar absurdities. But there was another class of people, the real people. To this class, the great thing was to be elegant, generous, plucky, gay, to abandon oneself without a blush to every passion, and to laugh at everything else"

— Leo Tolstoy in *Anna Karenina*

Maybe it's a general semen buildup. Maybe it's my prostate—swelling a millimeter with each passing decade. In 2011, I find that the only way I can keep those final piss drops from oozing generously down my pants leg is by reaching back with the middle finger... right between my balls...pressing on the prostate...slowly squeezing forward, like grinding the last bit of toothpaste out of the tube. I do that. Those last drops dribble out. *Plop plop plop*. Into the toilet. No panty stains for me. This pipe-cleaning piss follows my daily semen spill, so I squeeze twice to make sure I get the last blocked drops.

It was a pleasant masturbation at Teen Snow, the best porn site on the internet. Something new every day...guys who look as good as the girls...that's pretty fuckin' good. With just enough sick stuff to keep a multi-interested high riser like me, multi-interested. The only thing wrong is the name: *Teen Snow*?? What the fuck does that mean? Even Urban Dictionary doesn't have a listing for Teen Snow.

FLASH AHEAD: I type this at Kennedy Airport while waiting for a flight to San Francisco. The airport: a place I like even less than an Apple store and only slightly more than a hospital or morgue. I sit by the food concessions near the departure gate. The smell of french fries forces itself into my nose like The Top forces one of those ball gags into the mouth of The Bottom in an S&M movie.

An obnoxious blonde two tables down shouts into her iPhone™ *"You're just gonna die... I mean did you see..."*

My computer is plugged into a bank of iPads™ that offer buttons to press for *food brought right to your table*. Wow, just like a real restaurant!

For someone who travels as much as I do, you'd think I'd hate airports less than I do. You'd be wrong. Of course I hate security most, but there's more. I hate the whole sterile atmosphere. The screaming babies. The smell of french fries. The Americans—the kind you don't see in New York: fat, screaming little bundles-of-joy in tow, soda-drinking, Whopper-eating, blond...Americans. White trash without the good food. Rednecks without the moonshine. Tourists without the innocence. At least a hundred people are within my vision. Not one of them is smiling.

I've been more or less nauseous since this morning. Is it the egg salad I had for breakfast? No, it started before that. It must be the tension. Dad is in bad shape. Every time I see him, I think it can't get any worse. It gets worse.

Since he's been in hospice (that's a blog), he's gone downhill fast. Last time I saw him, he weighed less than 100 lbs, was on oxygen, his voice so faint I couldn't understand him.

"I have a trip planned for next week," I tell the hospice nurse. "Should I cancel it?"

"If it were my father, I would," she says.

"You never know," says my sister. "We've got to play it by ear... see what happens."

I guess she's right, but I'm so nervous I shut off my phone... dreading *that* text or *that* voicemail. My stomach tense…my blood pressure in the danger zone...I can't concentrate. In a way, it's a good time to get away. In another way, it bodes disaster.

Still, Passover calls... I've got family and friends... and somewhat of a life... it's taking all my concentration... except... over there, by the *Supersize Me* sign... I love the way her jeans curve gently over her buttocks... bulging directly back, like a full parenthesis... must be Hispanic. What other girls have asses like that? Ah, a relief... a distraction. She sits down. It's over.

The guy next to me must've paid his $9.95 for internet access. He's reading the news on the iPad™. I look over his shoulder.

NYTimes Dot Com says it's still up in the air whether California can prohibit the sales of video games to minors. Strange coalitions form on both sides. Rightwing and leftwing libertarians on one side. The religious right and leftwing authoritarian *mommies* on the other. I'm betting on the bad guys. They usually win.

It reminds me of a YouTube video I saw a few nights ago. I can't figure out who the host is. Maybe he works for Fox News. In any case, he wears a tie and sits in front of one of those blue screens they use to show TV within TV. The studio is cheap looking. On the bluescreen is a pair of Congressmen. He's interviewing them about the U.S. war in Libya. They're opposed to it.

They're not talking about the morality of the war itself, but about how The President just went ahead and did it. The Constitution says only Congress has the power to declare war. The constitution hasn't been important for the past several years—maybe more.

That would be mildly interesting. What turns it from mild to spicy is the two people being interviewed: Ron Paul, the most conservative Congressman—from the hated state of Arizona—and Dennis Kucinich, the most left Congressman, and a guy who is right about almost as much as I am. What the fuck?

Here they are, both agreeing that Obama has usurped his power, declared war wrongly, and created an imperial presidency. Wow!

A great man (me) once wrote a song called "Crassdriver." It was about how the left and right were the same. But in that song, I was saying they were both full of shit. Now, they're both *right*!

And then, take Tolstoy... please!

Actually, it's not Tolstoy, but just a character in *Anna Karenina*. For him, lower classes are conservative, Christian, monogamous, and boring. Then there's the rest of us.

In England 2011, the riots against the government are not corporate financed tea parties: conservative, Christian, and boring. They're anarchists, socialists, a bunch of them poor people. The government cuts in France aren't being welcomed by the French equivalent of the Koch brothers. They're being fought by the French equivalent of that construction guy who calls out *Hey babe... anybody tell you you've got nice tits?*

Even punk rock, that musical style that began in America as a middle-class reaction to White overblown rock music and Negro (and gay) disco. When it crossed the ocean, poor people took it over. When it came back, it turned from Skrewdriver to The Dead Kennedys.

What the fuck? Things aren't like they should be. Who's conservative? Who's liberal? Who's a lefty? Is punk rock rightwing or leftwing? What does that mean anyway? Fuck if I...

Wait a minute!! *I got it*!! It's not *Teen Snow* at all! It's *TEENS NOW*! TEEN SNOW-dot-fuckin' com is TEENS NOW-dot-fuckin' com. How did I miss that?

I just divided it in the wrong place. I split the words where the words shouldn't have been split. As usual, pornography answers life's most profound questions.

It's not a question of left or right, punk or non-punk, dead Dad or live Dad. I've been dividing the world where the world shouldn't have been divided.

Kucinich-Paul makes perfect sense. Both politicians believe the U.S. should avoid doing harm in the world. Both believe that money spent killing people in other countries is not money well spent. Kucinich believes that money should be spent on people who need it. Paul believes that money should be returned to the people who had it before the government took it. *That's* the dividing line. The idea of left and right is irrelevant.

Skrewdriver was just as punk as Crass. Working class Sham 69 was no punker than middle class Ramones. GG Allin is punk. Green Day is punk. Fast music and a fuck you attitude—that's the line. It's not politics,

popularity, or personality. If you inspire people to throw themselves at one another, sing along, say fuck you to someone with power. It's punk. Anarcho, pop, post, crusty... they don't mean shit. You're dividing things in the wrong places.

Dad may indeed kick the bucket while I'm here in California. He may go before this plane touches ground. I could land, call Cousin Shirley from the airport and hear her teary voice on the other end. I have no control. Go or not will not change the end. People die. When they die, we do things (cry, go to funerals, cemeteries, figure out what debts to skip out on, where to go from here). Life and death is what happens. One is the end of the other. There's no dividing at all.

ENDNOTES: [email subscribers (god@mykelboard.com) or website viewers (mykelsblog.blogspot.com) will get live links and a chance to post comments on the column.]

I hate Obama so I'm safe from hell dept: In Greenville South Carolina, Rev. Jay Scott Newman distributed a letter to his congregation. The letter told them that if they voted for Obama or any other "pro-abortion" politician, they *"place themselves outside the full communion of Christ's Church... Persons in this condition should not receive Holy Communion until and unless they are reconciled to God in the Sacrament of Penance, lest they eat and drink their own condemnation."*

Recession? What recession? dept: *The L.A. Times* reports that the top executives of America's four largest for-profit insurance companies got nearly $200 million last year. The insurance companies also forced double-digit premium hikes on their customers.

Civil War redux dept: Tennessee Representative Zach Wamp said that states need to secede from the union if the Federal government continues in its current path. Says he, "I hope that the American people will go to the ballot box in 2012 so that states are not forced to consider separation from this government."

I say, *yeah*! America is way too big anyway. How 'bout fifty countries? Then those guys can get what they deserve. Here, dividing lines are clear. Just look at a map.

You want Biden with that? dept: Jim Hightower reports on the last week before the 2010 election. Workers in a McDonald's outlet in Canton, Ohio found instructions from their boss on how to vote. In a pamphlet with the McDonald's logo, workers read, "If the right people are elected, we will continue with raises and benefits at or above the current levels. If others are elected, we will not." Just in case the workers didn't get it, the McDonald's owner listed the Republican nominees for Governor, Senate, and Congress, designating them as "the right people."

You want truth with that? dept: Republican ad-man Ben Mathis got famous actor Morgan Freeman to do an ad attacking North Carolina's Democrats. Only he didn't. Mathis hired a *voice double* to make the ad, copying Freeman's voice. Says Mathis, "we, of course, never say that they are the actual celebrities, but voters recognize their voice and trust it."

I wonder if he got hard labor dept: Kyle sent me a clipping about a Swedish man who was sentenced to more than two and half years in prison for stealing the Auschwitz *Arbeit Macht Frei* ("Work Makes You Free") sign that was over the entrance to the concentration camp.

One small victory dept: The 9th Circuit Court of Appeals struck down an Oregon law, which criminalized giving or selling to minors "material containing descriptions or depictions of sexual activity." This would have included material from sex education books, or *Maximum Rocknroll* when it runs my columns.

Further on the censorship front dept: The Bible Literacy Project is a program for pushing bible-studies in public schools. It's gotten in trouble with Christian fundamentalists. Why? The group published a textbook called *The Bible and it's Influence* using a picture where — gasp — Adam and Eve were *naked*! Fundamentalists complained. The textbook's authors will soon make necessary changes. Besides, everybody knows that Adam and Eve were born wearing "Jesus Is My Coach T-shirts, right?

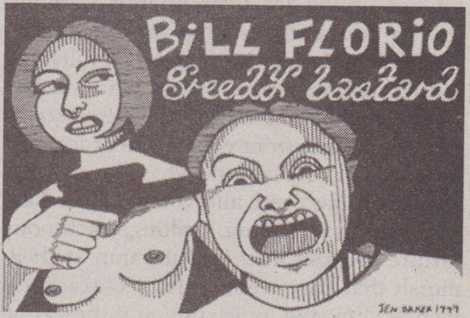
Very End Endnote Dept: With nearly perfect timing, Dad died two days after my return to New York. He let me enjoy my time in California... both with my family and friends including early *MRR* founders and supporters: Ruth Schwartz, Jeff Bale, and Jello Biafra. I also hung with current *MRR* editrix Mariam, and a bunch of shitworkers. Though I missed a few important people (Adrienne and Martin among others) it was a great trip. I'm glad Dad let me enjoy it. Thanks Dad.

BRACE BELDEN is THE LAST PUNK

Listen, I used to do that punk shit, you know, swastikas, fights, all that, chains, leather, I was ugly, too, a real fuckin' rat, greasy and full of shit like a fucking worm. Rat. Worm. Ugly fuckin thing. But I'm different now. All that's over, done with, I'm through with it, I've matured, I really have, I'm a lot different, here, I'll prove it. Like those swastikas I was talking about, that I used to, get this, I used to actually wear in public, which is godawful stupid on account of I'm Jewish. It was more offensive because of how dumb it is, as I doubt anyone on the street took me for a goose-stepper. Simple times breed simple thoughts. I was lazy when I was young, as I'm lazy now, but back then I held much different priorities. Instead of shaving my head and getting beaten up for mouthing off, I mostly just try to get through each day.

But some things get to me, they really do, and make me so wound up I don't know what to do. It's small things, like some jerk off bent over texting on the bus and I look at him on account of he's the only other person on there and he's wearing a Negative Approach shirt under a red cardigan, heading to a "dance party." Big things, like going to a show and seeing the kind of people who like punk in 2011. People who have never done cocaine or anything rotten. Guys in skirts who don't even have the guts to suck a cock. It's a hell of a life.

Anyways, I wrote these two paragraphs to inform you that I couldn't write a column this month. I tried, tried, and tried again, but the words fell apart and the sentences dragged. Rather than skip a month, which I haven't ever done before, I figured I'd offer an explanation to, you know, my fans. I've been so wrapped up in this sneering bullshit that I haven't even been able to lay down 2,000 coherent words, which, for a guy who talks as much as I do, is a pathetic showing. Oh, and that laziness I mentioned, that's got something to do with it too So, while you get these three measly paragraphs this month, this real wild thing I've been writing should be done next month. So there you go, the excuse, paltry as it is, I got no more time, I gotta get back to work. See you in the salt mines.



I had a small battle with the Catholic Church today although just about 96% of it was in my own mind.

A few weeks ago, my sister gave birth to a baby boy and asked me to be his godfa-

ther. I feel like I already have somewhat of an influence on this child, one he shares my first name as his middle name and my sister was tossing around names and I helped her settle on Evan since one of my favorite authors is Evan Hunter, I then explained that isn't his real name, Salvatore Albert Lombino is his real name which is a way is sort of cool because both his nickname and initials are Sal. Since my sister's last name also begins with an L perhaps she should just copy that name that he so quickly discarded. Anyway, I didn't really expect anyone to ever ask me to be a godfather since I haven't attended mass since decided to drop the weekly tithe on illegal sports betting when the fire alarm went off on me as I walked into mass five minutes late one Sunday and felt humiliated as the entire congregation turned to see my back to them and my feet walking to the nearest mafia owned candy store.

For some reason I assumed being a godfather only entailed holding a candle at the altar for five minutes and quickly accepted. This was not a wise assumption since Catholicism didn't become a two thousand year old institution without having a vast bureaucracy that includes formalities and bureaucracy. I didn't even think about the fact that I'm probably not a very good candidate for godfather as far as the church is concerned despite my decent moral fabric.

So my mom calls and explains that I have to get an official sponsorship letter, the hitch is that it has to come from my local parish, not the one she goes to where I actually had a couple of the priests as teachers in high school or to whom my mom and sister reported to as CCD teachers. CCD stands for Confraternity of Christian Doctrine and despite going to classes every week for six or seven years I did not know that until twelve seconds ago when I searched Wikipedia. Anyway, if you're Catholic and you go to public school, this is how the church punishes you for not opting for their inferior Catholic private education. I opted for this education after suffering through the humiliation of CCD. By the way, for those who went to Catholic school, none of us CCD'ers regrets stealing pencils from your desks or leaving gum stuck to the bottom. My sister and my brother-in-law were allowed to skip whatever baptism training, grilling, backroom torture because they told the nun at their parish that they were both CCD teachers. Hence, I'm the only one not breezing through this. Just so you know, my sister and her husband go to church on the same wedding, christening, funeral schedule that I do, so this godfather thing wears the same, "Hey, just in case there is a hell" sort of vibe for them as myself and the other 5/8ths of American Catholics.

So my apartment is equidistant from three catholic parishes, there's St. B's which I was baptized at and my grandma attended for many decades. Second is St. T's, which is right across the street from where David Berkowitz or whomever you believe to be the Son of Sam killer shot victim number one. The third is OLA, which is right by the sixth Son of Sam shooting. I'm sure Son of Sam shootings are the only historical events that happened here other than a volley of drunken cannon fire during the American Revolution. A stone marker memorializes this event in the parking lot of White Castle. My mom suggests I go and register myself at OLA since my Judge Judy-like aunt attends services there regularly and will threaten the monsignor with something or another if they don't grant me a certificate.

This makes me a bit paranoid as since my girlfriend was asked to be godmother, the church may regularly scan their database to find couples living in sin. Just a bit of background for the past few years I've worked as a data quality manager at a large non-profit and I regularly scan our data for many things, living in sin not being one of them, but perhaps someday.

I stop at the parish office last Thursday at 9AM sharp all ready to spit out as many lies as necessary. The friendly woman rolls her eyes a bit when I explain my main goal here is to get a letter, but I'll happily register. She only had two things to say. One, she's sorry but they outsource their envelopes to an outside agency so it'll take about a month to receive them in the mail, and two, the only way to get a certificate is at mass.

I did a little research and found out that the Catholics have no central data warehouse. Everything is parish to parish, and while that outsourced printing of envelopes lets the central church know who's registered (I assume they wait for the NCOA data from the post office or a returned box of envelopes to figure out if someone moves or double registers) I'm going to guess the data gathering ends there other than what's in a parish's bank account. The deal is, American Catholics go to church on Christmas, Easter, Ash Wednesday and Palm Sunday and that's it. Only Irish and Italian grandmother's who sinned horribly in their youth go every day and people who go every week do it because there's some peer pressure from a bridge club, or they enjoy the hour of zoning out and tri-position aerobics. I'll hedge a guess that the main job of being a missionary on the part of a Catholic clergyman is to make sure someone gets those envelopes mailed to them once a year, and there are enough people putting money in them to keep the furnace running all winter. If the number of boxes of envelopes drop, they could lose a priest, and there are only so many Indian and African and South Americans and Americans in denial of any sexuality to go around. So question one is, do you get the envelopes and question two is, can we count on you having some kids to fill our school?

Doing this research and an argument with my mom who claimed that half of the people she goes to church with don't use the envelope and my claim that no one cares slightly alleviated my anxiety about a priest denying my sponsorship and having my Aunt B threaten him. That or being granted one but having to lie to the point of extreme discomfort and third the whole living in sin thing.

So I went to ten o' clock mass this morning, and I was only two minutes late, until I realized it was a 9:30 mass and there were only ten minutes left. Luckily, the place is big and the priest was busy spritzing 50 women with holy water at the front of the room for mother's day. After mass I politely approached the priest who first gave me a look like, "Wow a new guy.", which switched to "False-Alarm it's only one of the sponsorship letter mooches" Then I was told to approach a second priest who was in the back berating altar-boys on their performance. He asked, "Ok, let me give you a test, what's my name?" Which then forced me to explain how I was non-neighborhood and envelope compliant until just this week. He made fun of me in a way only a fellow Bronxite could appreciate and send me on my way with a signed letter. I told him I'd be happy to help if they run into any data quality problems assuming everything wasn't still on index cards. Now I'm just worried this kid will actually ask me if he should keep bothering to go to church some day.

Five Things You Need to Know About the Assault on Labor Rights in Wisconsin.

1: It's not just about Wisconsin. When Wisconsin Gov. Scott Walker stripped public workers of their collective bargaining rights, it was part of a national strategy to

destroy unions across the United States. Similar legislation has been filed or passed in at least fifteen states. In Ohio, an anti-union bill called "SB-5" has already passed. In Michigan, House Bill 4214 grants new "emergency powers" to Gov. Rick Snyder including the power to unilaterally eliminate labor contracts, end bargaining agreements, and even dissolve locally elected governments.

2: It's not just politics. The attack on unions goes beyond GOP politics. It is being driven by billionaire right-wing ideologues such as Charles and David Koch. The Koch brothers inherited a massive chemical company (Koch Industries), which is now ranked as the second most valuable privately held company in the United States. For decades, they have used their inherited fortunes to promote a brand of "free-market" libertarian dogma that essentially translates to corporate power at all costs, and corporate power above all else. They are considered by many to be the nation's most affluent and effective opponents of regulations intended to protect workers and the environment. They campaign rabidly against virtually all funding for public services like education, libraries, job training programs, home care for seniors and people with disabilities, social security, and healthcare. The Koch brothers are a driving force behind many right wing think tanks and PR initiatives. They co-founded the right-wing Cato Institute and are major backers of the Heritage Foundation. They also have funded many of the "astro-turf" groups like Americans for Prosperity that played a key rôle in bankrolling and engineering the so-called tea party movement.

3: Your bathroom might be funding the attack on workers rights. Depending on what brand of toilet paper you buy, you could be flushing away your democratic rights. The commercial front-end of Koch Industries is Georgia-Pacific, Corp., one of the largest toilet paper manufacturers in the country. In the United States, Georgia-Pacific produces several brands of toilet paper, including Quilted Northern, Angel Soft, Sparkle, Soft 'n Gentle, and Mardi Gras. Under the Georgia-Pacific brand, the Koch brothers also manufacture Vanity Fair disposable plates, Brawny paper towels, and Dixie brand cups. Yes, those are the same Dixie cups that once featured the cartoon heroes of your youth, now available with Sponge Bob Square Pants designs! You'll also find Georgia-Pacific (GP) towel dispensers and bathroom fixtures in many commercial and industrial bathrooms, perhaps even where you work.

So, if possible, try to skip the GP brands listed above and also listed on the GP website. Try seeking out non-GP brands like Seventh Generation, which donates 10% of their profits to non-profit community, health, and environmental charities, and not towards crushing workers rights.

If you own a business or work for any sort of business that might be open to it, look into non-GP companies that can provide commercial/industrial restroom and paperware products. Koch Industries acquired GP in 2005 for $21 billion — the largest acquisition of a publicly traded company by a private firm in U.S. history — so they don't need more funding from us to fight against our own democratic rights. For readers in Europe, popular Koch consumer brands there include Lotus, Colhogar, Delica, Tenderly, and Demak'Up facial cleanser.

4: Walker's initial "budget plan" was a Trojan horse. For weeks, Governor Walker offered his anti-union legislation as part of a larger legislative package that he tried to brand as an emergency budget-balancing bill. But when fourteen Democratic Senators fled Wisconsin and prevented Walker and his GOP cronies from voting on legislation pertaining to state finances, Walker rammed through the anti-union portions of the bill anyway, violating state open meeting laws and touching off a major court battle over the legality of his actions. In the end, the Governor's true goals were exposed. Thanks to massive demonstrations by labor, community, and student allies who effectively took over the Wisconsin capital building, Walker's favorability ratings among voters have nose-dived. Supporters of workers' rights have begun a massive recall petition campaign against several of the GOP senators who backed Walker's anti-union bill, in addition to starting a recall campaign against the Governor himself.

Voters and even mainstream press had begun questioning Walker's actions prior to his declaration of an economic crisis. A closer look shows Walker himself created the Wisconsin budget problems through a series of fat handouts and tax breaks for his super-wealthy backers like the Koch Brothers. In fact, one version of Walker's bill would have conveniently allowed him emergency powers to sell off state resources such as power plants and water refineries to private industry tycoons like the Koch Brothers without any meaningful bidding or regulatory review process.

5: The attack on union rights is a crossroads for our generation. The good news is that these attacks on fundamental labor rights seems to be awakening many atrophied segments of the labor movement while raising awareness of unions amongst some younger workers and students. Workers in the types of jobs that can't be shipped overseas like healthcare workers, janitors, taxi cab drivers, and even baristas are campaigning for unions not just in the workplace, but also organizing with co-workers online. As a result of Wisconsin, the scope of the conversation around union rights is expanding.

Those of us considered part of Generations X, Y, and even younger have in many ways been surviving in the workforce off the diminishing returns from gains and rights that our parents and grandparents earned by being union members. Even if your parents or grandparents didn't carry a union card, they likely benefited from gains workers made in the decades when union membership in the United States was highest.

In the 1950s, union membership was as high as 36%. Today, it is approximately 11%. When considering a factory, retail, or service job, prior generations would naturally want to know if the job was part of a union so they'd know if the pay and benefits could sustain a family.

When members of Generation X and Y consider a job, many are more likely to think about whether the boss will let us listen to an iPod on the job than whether it's a union job. That outlook amongst young workers must change soon, or the race to the bottom we're experiencing will only continue to accelerate. One can hope that this attack on our basic rights — beginning with Wisconsin — will help our generation realize that we need unions. Hopefully, we will start to consider our status on the job — and the way we are treated by our employers — to be more important than our status on Facebook. Through new technologies, we are able to express our voices online in ways that prior generations never dreamed of. But now, in real life, it is time to stand up and protect our right to a voice at work, or else we will continue to work harder for less with dwindling opportunities to ever earn a living wage or respectable benefits for our labor.

There are unions for every type of job in which one works for wages. If there isn't a union in your area for your type of work, you can create your own with your co-workers. You can get active today by contacting organizations like Jobs with Justice, American Rights at Work, or your area's labor council.

The columnist is lead vocalist of Disaster Strikes and a full-time labor organizer. Recent Disaster Strikes releases include The Interrogation Sessions *EP on Alternative Tentacles and a split 7" with Bring Down the Hammer issued by Overdose On Records. For more, visit www.disasterstrikes.net*

TONY GUNNARSSON

GUEST COLUMN

"All things change into the fashion". I think the word meant was death. You can also change that with the word routine; the meaning is the same. Recently my mind has been occupied with fashion, death, media, and hardcore punk and contemporary routines in musical subcultures in 2011. I have no conclusions although everything is pretty black and white if you're a cynic, but I am not. So I continue to look upon everything with hope.

A few months ago French noise punks Warning//Warning along with Irish noise punks Contort played here in London. It was a good show. It was over in less than ten minutes. Great! Usually you're stuck standing watching ten boring fucking punk bands and it just takes forever. I think the Japanese have it sussed out, with bands playing ten minutes sets. The more reason for a band to do away with fillers! Ten minutes of noise ear terror can be so much more inspiring than hours of guitar tuning. On this night, I went straight home and made a whole issue of More Noize fanzine just using a pencil and a marker pen. It was really great. I mean, I burned the zine in the morning but publication / result is beside the point!

Spanish raw d-beat band Atentado also played here recently. Local bands STAB and The Lowest form supported Atentado, and they're both fucking great. TLF is probably the best band in the world right now. But Atentado were particularly amazing. The band was standing on stage warming up and checking instruments etc, then Laura, the vocalist, turned up, turned around and nodded to the drummer who began the noisy and for the next fifteen minutes Grosvenor pub was just ggggggggggaaaaaaaaaaaaaaaaaahhhhhhh-hhhh! It was so amazing. Why can't more bands be like this? According to serious commentators on the internet, there is a lot of hype around noisy d-beat bands these days. But in my expert opinion, there is just another band in Europe that sounds anywhere close to Atentado, and that is Kylma Sota from Finland. Two bands in Europe do not make a massive hype.

Once the bands had played I was so excited I had to hook up with my very best friend Dennis who happened to be out somewhere on the mean streets of piss poor London. It was one of those nights when you get too drunk and fall too deep in love with London. I even ended up writing "KAAOS" on a car with my hands dipped in house paint. Then I got robbed on the way home. It was great. Best of all, the morning after it came back to me that I had gotten drafted into a band with my friend Lewis. I am now going to be a guitar player. Like Mad from Confuse, Steve from Disorder, or Frank from Vorkriegsphase! With some luck that is. I quickly cracked open the internet, threw on some records and pulled out the cheapest fucking guitar I ever saw. Well not literally, of course, for in the event, my daughter and I had to jump on the tube and go west, to a posh area of London. It is pretty cool that my guitar is ex-upper class! Please accept my herewith pledge that I will never play a chord in tune, or ever learn how to play the guitar! Musicians out of hardcore punk. Now!

I made a rare trip to my native Scandinavia recently, well Sweden and Denmark anyway. I even went to a bunch of shows. The first had Miasma and Victims play at Truckstop Alaska in fashionable Hisingen, Goteborg, Sweden. I got there with my friend Marko after spending a whole day in a park, drinking beer and talking records among all the fashionable beautiful Swedish people in RayBans and G.i.S.M t-shirts. In the park it was as if I could have married any random hot Swedish woman right there and then, we would have got matching Lipcream tattoos and reared ten kids who'd grow up producing records like Tottis' Multinationella Mordare EP. But you see I am not into beauty. If I was I'd not be listening to hardcore punk. And that is what all the good-looking Swedish people will never understand. They may look the part but I doubt they even read MRR. I bet they all have "the fear of DIY" deep in their little perfect bodies. So, I say death to all of them and their pretty children!

When we came to Truckstop Alaska it was still warm and sunny, but the venue was empty. We came way too early. So I proceeded to drink all my money before the first band even played. Miasma played some actually pretty damn good death metal (I hear the LP is particularly good value for money) but I was bored and drunk, hostile and cynical, and despite being particularly handsome I was probably not very nice company anyway, so I went home. Going home was tons of fun. Probably more fun than watching Victims anyways. I am no expert but I believe they're musicians playing music. I rather have more noise, not healthy Swedish people with all their teeth intact, please!

But even so a week later I returned to the same venue to see Skitkids, who had come up from Malmo to support Pyramido who were celebrating their new album. The first band which I never caught the name of (or any interest in) was doing a sort of Corrupted thing, but totally missing everything that makes Corrupted such a great band. Again, I thought it was a band made up of musicians playing music, genre music to be exact. Pretty white teeth all of them. I wanted to die. But I was in such good company that I had to pretend I was on holiday and continued to smile. Then Skitkids played. They were really good. But it was a spectacle all the same. Hardcore punk spectacle. Routine. Death. I think it was the setting that knocked me off as well as the context. I was mostly standing there telling various friends a lot of bullshit as Skitkids played. I mean, I basically lost my voice trying to make myself understood while one of the worlds' best hardcore bands were playing next to me. I know that if this show had been in London I would have waved my fist under the nose of the singer throughout the whole set, I probably would have jumped up and down and into the people, you know the people at London shows who just stand there in front of really great live music and look as if they have already died? The next day I would have woken up without a voice and with bruises everywhere. But this was in Sweden and at a fucking fashionable fake subcultural nightclub with lots of fashionable subcultural people and it just made me full of venom and hatred. I felt like I was starting to hate everything I used to love. And that was an amusing observation to make. I have little memory of Pyramido, but I do remember being told off by the pretty girls that work at Truckstop Alaska that "it was time to go home". It was about 06:00 or something and I realised that I had finally turned into one of those drunk 30-year-old dudes I remember hating when I was a young punk. That made me feel very good too.

So it was good to finally return to London, my adopted home away from Sweden that is no longer my home. A few weeks in and I dared my shyness and purchased tickets for the massive Tragedy epic d-beat double-date. On the day, as predicted, I ended up missing the afternoon show (and consequently the amazing THE LOWEST FORM) because my fabulous sex partner decided that she needed to work, leaving me stuck with our crazy three-year-old. But it was nice sitting in the sun drinking beer watching the girls play out here in lovely Walthamstow, probably ten thousand times better than seeing a bunch of

crusties jump on top of each other to some sort of genre music. But I did make it to the late show! Everyone was pretty much saying it was a social event more than a gig, since the type of music played by the main act is no longer as popular as it once was. It was during one of many such conversations that I missed STAB, a great young raw UKHC band. But I managed to catch Social Circkle. Here's an observation: USHC is, or was, great, but what's the exact relevance of USHC to contemporary life in 2011? There's none, right? If I am correct, all that's left to USHC is play-acting. "Authentic USHC theatre" with ever changing cast of willing young white males. We have to fight hard to become unfashionable again. In a word: Alive. As for Tragedy, I never really listened to them or all those emo-d-beat bands. I watched a few songs but did not like it much. So I concluded that Tragedy play "music, not noise". Regular readers of More Noize might guess my feelings on that score.

As far as live music goes, I think I am going to stay home from now on: live music is for democrats/fascists with no taste in music/noise. However FUK is playing next weekend and I want to see them, and then my friends the Wankys are playing in two weeks… Ah, fuck it. I have nothing but just ordinary money. I use transports to go to shows and report all about it in the media. I wanna be a big name. I am not a man of small calibre as a hero, anyway.

2,500,000 and counting

ALFRED BUSBY

A column by Prisoners.

4.20.11

I'm just sitting here in my cell at Tracy DUI reception center enjoying this sun coming through my window. Anyhow, my cellie is out on the yard and I won't be able until next yard since I just arrived. I though I'd take a little time and give a shout out to you guys and girls at headquarters. I'd like to send my punk rock love, respects and say thank you for continuing to keep *MRR* going, filling the pages with news, interesting columns and kick ass band reviews. It's very appreciated. Your zine definitely is the cornerstone for my punk rock/underground in America. I myself have been reading *MRR* since the mid '80s. You guys especially have been there for me during my incarcerations and journeys in the penal system away from our scene, friends and family. Every issue has been a great resource of inspiration, hope and joy, not to mention all the great people, zines, books it's helped me indirectly get in touch with, find out about, etc, over the years.

Anyway, with all that said I wanted to touch on a subject I deal with everyday—California Department of Corruption and Regurgitation. I hate the raw reality of it. But….prison life and the inmate populations seem the most un-punk rock and unfree thinking environment/ community I'm forced to take part in. Full of racism, hate, ignorance, violent gangs that intentionally promote such mentalities so they can rein, control, and oppress over each of their own races. The police also play into this racial suppression and division because they too somehow benefit in this intentional structure. It's a big scandalous trade off. It's really sickening, the spreading of false legal information. The selfish convict outlook and games played on each other. The tirade of bullshit forces upon the new young and impressionable minds so the older cons can temporarily get over, manipulate, prey, corrupt and recruit these unknowing souls into their sick, twisted chess game of lies, deceit, greed and misery.

What got me thinking of all this is I'm starting a new term and I am proudly a gang dropout and political failure with no regrets and now I must do my time in P.C. (protective custody) and S.P.U (special program units) amongst other gang members, dropouts, sex offenders and such castaways from the general prison population, which, like I said, it does not bother me at all. I am not here to star in a popularity contest or earn the most honorable inmate crime award either, you know. I'm here to do my own time like the next man.

I'm new to this side but what I'm seeing is—it's like Ian MacKaye said in the song in "it followed me." The same behaviors, attitudes, mentalities, all right here and even the rise of new dropout gang factions starting all over based on the same foundations as the old ones. To me that is pure insanity, stupidity and makes no sense. (Everything I spoke about against and indefinitely got hit for.) It's still so very easy to be un-politically correct and ruffle feathers simply by making wise cracks and being obnoxiously honest with statement such as "real skinheads smoke dope and date hot black chicks." Sammy town from Fang taught me this.

I get the feeling the majority of white inmates over here are not on a higher learning experience such as me but rather drug debts and other shady reasons. Needless to say it is not just the white population on this side participating in continuing California prison systems long history of racial separation. There is a very large influence of racist Mexican nationalists making their presence be heard and known. Most these guys and groups are no more than mere pests (the core of village idiots). But we all do have an effect on one another and make a difference as individuals in our environments. Why do we fight over nothing as the man stirs the pot and laughs at us?

Where are all the intelligent desperados, revolutionary minds and honorable outlaw souls? Men in charge of themselves that stand for something of value. (Not necessarily their world, but ours!)

Each one of us makes a difference in this world. We need to recognize each other, support, respect and feed each other in healthy ways. It being 420 and all I'd also like to "smoke not speed" and a big fuck you to Hitler and all his asshole followers. Dropout assholes and tune in to what's going on around us like I said, we all do make a difference. Anyway, I wanted to see if anyone out there is listening or relates to where I am coming from or could also give me advice or support in hooking up with other like minded folks, punks, non-conformists.

I'm reading Noah Levin's *Against the Stream*. I'd love to meet with some of the people of the Dharma Crew. Also John Joseph's *Evolution of a Cro-Magnon* was really inspirational for me. I thirst for more such knowledge. Feel free to please print this letter along with my address. Love to hear from anyone interested in writing or appreciate anyone passing on info of such reading materials/ spiritual practices. I also have interests in the S.H.A.R.P. movement and publications of R.A.S.H. Does anyone know if there is really such a thing as "Jesus Skins"? I am also open to Christ like conscience of the scared heart creed that God is Love. (No legalism or domination, non-political spiritualism.) Take care, cheers and live in your spirit and allow nothing to bind or limit you.

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Any news on Dave Dictator? I miss the million of dead column.

R.I.P. Sacto-Bluto

Let's resurrect Jesus Christ superstar and the Cuz-zen's spirit of the redemption Tookie Williams shared with us. Rehabilitation starts within us not the system.

THE DICKTATOR

mariam bastani

I started writing about some personal shit a second ago and after 800 words, I thought, "what the hell am I doing putting a fucking journal entry in *MRR* as my column?! The readers deserve better!" I then valiantly scrapped it and spared all of us a collective discomfort that would follow talking about my dating/single glory life… Instead I would like to talk about my vagina…Kidding (that's a little too similar to talking about my dating/single glory life). Let's talk about clit instead—Clitfest that is! Hardy har…

So Clitfest 2011 will be happening in Washington DC by the time this gets in your (lube) greasy mitts. Whatever your opinion may be of "specialized" fests, it's gonna be a rager and I am pretty sure it is not sponsored by a beer or car company, not even a tampon company! One of my bands was asked to play and I am honored. I think we were asked for several reasons, one being that the four of us are all women, but I also sort of feel like it was because we are the old ladies that have played every Clitfest starting with the first in Minneapolis in 2004. Dang. That is a pretty long time for a fest to be going… It's funny how there is no real coverage of this fest anywhere. When we did our Clitfest in Chicago, the line up was fierce! Among others, we had the Brat with Angela Flores, Banjax (Japan), Krunchies, Daylight Robbery, Eunuch, Pandamonium, Red Thread, Cojoba, Sick Fix, Religious SS Disorder, This Is My Fist… it was a good show…

This year is gonna be great as well, with bands like Nuklear Blast Suntan, Zombie Dogs, etc… If you want to check it out, the site is clitfestdc.tumblr.com/bands.

Anyhow, we played Clitfest PDX last year and during our set (not pair), I said something about how it's cool that Clitfest is still going and that even if people think that these fests are too exclusive, that they are still necessary. Someone yelled some aggressive unintelligible nonsense and when I asked what that person said, there was, of course, silence… Fucking coward. I guess they didn't want to get kicked out like the dude that showed up wearing a Mentors shirt did. What a clown… but that is exactly what he was doing, clowning. Clowning the fest and the women there, but when he was called on his stupid shirt, he left with his head hanging. This is one of many instances where I think, what the fuck did you expect? Maybe he though that his bold move would get him laid or even get a woman to touch him regardless if it was a punch in the mouth. Alas, he went home to his mom's basement to jerk off to *Friends* reruns with his big bottle of Jergens by his side. So. Sad. Aside from what's-his-dick in the Mentors shirt, it seemed like everyone else was there to have a good time, as much as people in Portland are able to have a good time.

The same sort of sentiment was touched upon around the time of the first Latino Fest happened. Comments about how "racist" Latino Fest was because of it's exclusivity were expressed, but who the hell is gonna show up to the Southside of Chicago in La Villita and tell a giant crew of Latino punks that their fest is wrong. Well, unless you are ICE, it's not happening.

I remember when we played Chuco's Justice Center in LA, we had heard that punks were complaining that their policy to have bands that only have people of color in them were able to play was called "racist" by other punks. That Chuco's policy was selfish and counter productive to the punk scene because of the lack of show spaces.

Well, to all of the above complaints about people of color or "minority" people being to exclusive about their spaces or fests. To those who think that Clitfest or other fests that showcase certain groups are unnecessary and counter productive and self-marginalizing in the punk scene. To those who think that they are the victims of "reverse racism" (snicker…) and that they are oppressed and "guilty of being white." To all of you: Suck it.

I have a limited amount of space here. I am not able to launch into any sort of academic breakdown of why one should "suck it," but this is a general statement. I will say that fests of these kind are not about exclusivity, but about breaking off a piece of something that you can have as your own, to build upon an overlooked history of punk by marginalized people who have carved out a spot because they wanted what everyone else wanted, a chance to make the music they believe in. If people want to start and maintain a space that is dedicated to serving their community which recognizes that punk is part of that community, who are you to tell them they aren't thinking of the "punks?" Maybe you should be asking why punk isn't taken seriously as a part of the white community.

There is a fest that is going on August 5th through the 7th called Think and Die Thinking Fest in San Jose, CA that is for women, LGBTQ and people of color, all identities welcome. The fest is going to feature DIY indie and punk music with bands like Brilliant Colors, Broken Water, High Castle, Livid, among others. Check it out here: thinkanddiethinking.tumblr.com

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Spring Mini Five

1: There's this video of these girls skating on the freeway in LA, it's a video made by a mostly girl punk band from those parts called Crazy Band... I heard rumors about their existence for months before I heard their sound, that they were a bratty falling apart band featuring a former member of Mika Miko that I would probably like... Then of course I read about em before I heard anything, in this sort of lame free style magazine that they give away in coffee shops up here called *Paper* that seems to be made up of mostly regurgitated press releases. I know, I know, it's Los Angeles. That's how they do things there it would seem right? Well no. There are tons of punks who are in bands that don't do interviews for fashion magazines... Another symptom of the whole punks with booking agents and PR people era that we currently seem to exist in? (Speaking as someone who has to delete about 100 shitty emails from various PR agencies everyday from the *MRR* email—it's clear that everyone from crust to garage bands feel like they need a paid mouthpiece to do their bidding in the media marketplace). Where big punk fests are underwritten by cheap beer companies and car companies will give you free money as long as you solicit your fanbase for all their personal info for future marketing purposes... At any rate, I do really like the Crazy Band song on said video, it's got a cool girls in the garage meets beach punk feel, and according to an LA spy they are destruction in the best way live, and the forthcoming LP on Teenage teardrops rules. Plus the footage of the girls skating on the freeway is enough to make parents everywhere put their heads in their hands and give up!

2: The Avon Ladies tape is so good! Apparently D X is working on an interview for this magazine you are currently reading, if this is the case... well maybe it will happen now it's written out in newsprint in my column. There's a review in the demo section. Send off for it HC maniax!

3: Went to see Brilliant Colors play this pop fest, they were so good, one of the best shows I have seen them play, and a former member of Balance of Terror was filling in on second guitar... Got a sneak peek at the new LP, out this summer, it's awesome but totally not reviewable in this magazine. They went straight ahead to a dream pop Felt / Chills landscape and the ladies of post-punk aspects are long gone. You should pick it up anyway if you dig any of these bands mentioned, it's a good one, and will be on Slumberland.

4: I got sent a rad movie of a Huggy Bear show in Brighton in 1993, it starts out with these kids driving to the show listening to the Jam, and you can see Rachel from Comet Gain, gazin' out the window, in her amazing red mod raincoat and perfect Anna Karina hair that made me and all my friends wanna be her. The Huggy Bear footage is sorta messy, ruptured and like a bullet and a message to your heart all at once. I will write a full report possibly for the Maximum website in the near future!!

5: Apply to be the new coordinator of *MRR* already! C'mon. You get to pick what runs in these pages! And you can listen to green taped versions of all your favorite Killed By Death 45s as you do this! Email us for an application if you have a vision for the magazine and a knowledge of punk and hardcore that is as extensive as your aforementioned vision! Yeah! Up the punx.

Layla@maximumrocknroll.com

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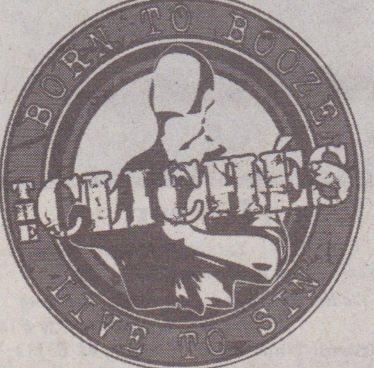

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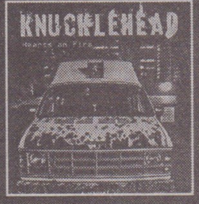

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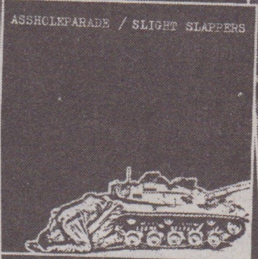

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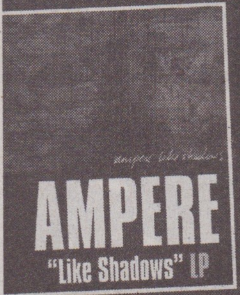

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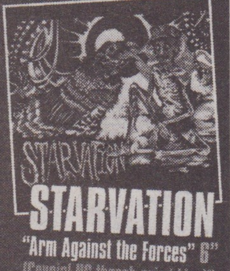

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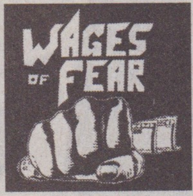

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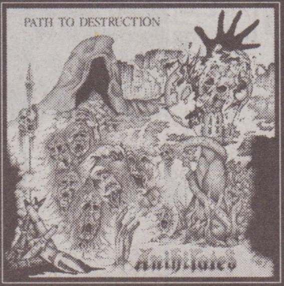

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NEWS

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SPANISH REVOLUTION?

By Jose Garcia

Many thousands of people have been protesting in Spain against the neo-liberalist system since May 15th. It's being called The Movement of the Angry, The May 15th Movement, the Spanish Spring or even the Spanish Revolution.

Last May 15th near 130.000 people started demonstrations in more than 50 of the main cities in Spain united by the slogan "Toma la calle ¡por una democracia real ya!" (Take the streets, for a true democracy now!). The demonstrations continued all over last week and they are willing to keep 'em up at least one week more. It has become a growing movement that have united people from all ages all over the country. Spanish migrants have also started demonstrations in the main European cities in England, France, Italy, Germany, Norway... and there are also some gatherings in the American continent like México, Perú and San Francisco (CA).

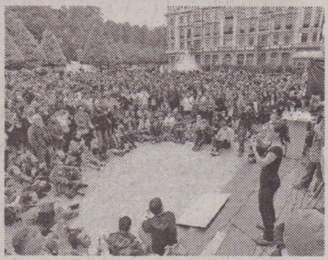
The protesters have united from different smaller movements like Nolesvotes (Don't vote'em), Juventud sin Futuro (Youth Without Future) or Democraciarealya! (True democracy Now!), movements started by students and unemployed people, angry at the solutions that both the European Union and the Spanish government have applied to the financial crisis, added to the growing corruption cases between the main politic parties in the national and local governments. After the financial crisis, European Governments started a rescue of the banks which cost more than 500.000 millions ? of public money, hoping that the banks would create easier credit to balance national economies. But credit conditions haven't got better. Many small enterprises have gone bankrupt. On the other hand, multinational enterprises have rising millionaire incomes and are firing thousands of people at the same time. In Spain, 20% of the people and 40% of the youth are unemployed. The European Union ordered retirement readjustments from 65 to 67 years, and made harder conditions to be able to retire. These are some of the causes that have make most of the people angry. Some of them are angry about the government or a political party, but there are also thousands mad at the system itself. The smaller movements decided to unite and call demonstrations all around Spain on May 15th, asking the people to move "Against capitalism dictatorship" and to ask for a change in the politic and economic system. All the callings were made via internet trough e-mails, facebook and twitter, and refused to be controlled by any politic party or syndicate.

After Sunday 15th, some young people decided to sleep at Puerta del Sol Square in Madrid, which is not illegal, but the police took them away from there near the break of dawn aggressively. That made more and more people angry, and from that Monday on, growing demonstrations and camping outs started all over the country. On Monday 16th, the facebook page of Democraciarealya! had near 40.000 followers. At the end of the day they were 80.000, although the media didn't want to speak the truth. At the end of the week, there were more than 300.000, and many more in the squares, and Spanish people had started smaller demonstrations all over the world. The gatherings in most of the cities host citizen assemblies, where people from different political opinions discuss ideas for the laws, in order to change the political and economic system into a new more democratic one that would control the power of the banks and corporate enterprises. The movement has been inspired not only by Egypt and other Arab countries' protests, but mainly by the Iceland people's revolution, the only European country where people revolted against the government when they wanted to rescue the banks. In Iceland, most of the bankers have been arrested or are being searched by the Interpol accused of causing the financial crisis. The TVs and newspapers in Spain avoided talk about that, but people found the example in the internet. In the assemblies in the squares of Spain and the social networks, some people are even talking about writing a new constitution.

The Spanish government ordered to ban the gatherings, although some judges and lawyers have explained the demonstration are not violating any law and the prohibitions would hurt the right to non violent protest. The police decided not to dissolve the gatherings because it would be unsafe to try to make thousands of people leave the squares. Some right wing friendly media tried to create the image of a hippie, punk or "anti-system" demonstrations, try to spread the idea of a conspiracy of the PSOE party with ultra-left groups to change the results of the polls on Sunday 22nd, and even suggested the idea of ETA terrorists being behind the demonstrations. But all the gatherings in every city have been peaceful, coordinated by people from all ages, creating work groups to deal food for the assistants, to clean the squares, and organize the information of the assemblies for the media.

It's too soon to talk of a revolution. We will have to work and wait to see it the movement grows and keeps strong, but it's been an historical milestone that so many people unite in such a short time with no help from the media, the political parties or the syndicates. After the election polls last Sunday, we are willing to work on and hope more people unite so the movement does not die. Although the movement "Nolesvotes" (Don't Vote'Em) and others were focused on telling the people not to vote PP or PSOE (the main parties in Spain) accusing them of playing only neo-liberalist politics—even when PSOE is supposed to be left winged—the final target of the movement were not the results of the election polls, but the complaint about an unjust democratic and economic system. The gatherings, assemblies and social networks will keep on working on discussing, writing and sharing ideas about changes for the laws and calling other countries to follow suit, but it's too soon and uncertain if the movement will be successful.

Jose Uno (Spain)
www.litrosdeacrilico.blogspot.com
More information:
List of inital proposals of the Democraciarealya! Movement:
http://www.democraciarealya.es/?page_id=234
List of Cities hosting protesting gatherings (Spain and World)
http://tomalaplaza.net/lista-de-ciudades-que-ya-han-tomado-la-plaza/
Some photos of the demonstrations in Madrid
http://m.theatlantic.com/infocus/2011/05/a-defiant-spanish-revolution/100070/
Democracia real ya! Facebook page
https://www.facebook.com/democraciarealya



INDIGENOUS COMMUNITY STANDS UP TO ILLEGAL LOGGERS

By Anhi from Intercontinentalcry.org

On April 15, Purepechas from the indigenous community of Cherán detained a group of five loggers who were attempting to transport illegally-logged timber from their land. Hoping to turn the loggers in, the Purepechas later informed local authorities about what had happened. But, two hours after doing so, a police car arrived in the community with two pick-ups that were occupied by more than a dozen heavily-armed men.

The armed men proceeded to open fire on the community, seriously injuring one person, Eugenio Sánchez Tiandón, who was shot in the head and remains in a coma. Following the attack, the Purepecha, with few other options, declared an emergency "state of siege" and closed off all access points to the community.

The self-imposed state of siege is ongoing. According to a May 5 report by Amnesty International, on April 23, "the community presented the five illegal loggers to representatives of the Federal Attorney General's Office (Procuraduría General de la República, PGR) along with 140 complaints from residents."

Four days later, another group of illegal loggers tried to gain access to the community; but they, too, were stopped by the Purepecha. Unfortunately, the community came under fire once more—only this time, the armed men didn't have a police escort. Two community members, Pedro Juárez Urbina and Armando Hernández Estrada, were killed in the attack.

It has been over three weeks since the two Purepecha men were killed on April 27; however, the community reports that warnings of reprisals have been sent to community leaders by the armed gang, which is believed to have ties to the main drug cartel in Michoacan. According to the very latest reports on the "Cheran rebellion" as it's been labelled by the press, the Mexican government has sent troops and federal police to patrol the outskirts of the community; something the Purepecha had been calling for since the state of siege began. But it remains to be see if they'll actually do anything.

Providing some background, a community spokesperson recently told reporters that Cheran has been under attack for the past three years. Speaking on the condition that he remain anonymous, the spokesperson said that, since 2008, a total of nine people have been killed and five others have been disappeared. In that same amount of time, Illegal loggers have deforested nearly 80 percent of the region's 30,000-acre forest. "But during the past year, the groups seem to be supported by organized crime groups," the spokesperson said.

In light of the ongoing state of siege and the clear need for justice in Cheran, Amnesty International asks you to PLEASE WRITE IMMEDIATELY in Spanish or your own language to support the Purepecha:

* Call for the federal authorities to ensure that residents of Cherán are protected from attacks and threats by criminal gangs acting in collusion with local authorities and that the community has access to food and basic services during the protest;-

* Call for a full, impartial and prompt investigation into the attack on Cherán by armed men and municipal police on 15 and 27 April, for the results to be made public and for those responsible to be brought to justice;

* Ensure full and impartial investigation of the complaints of killings, enforced disappearance, threats and illegal logging filed by the community members and ensure those responsible are held to account.

Send appeals to:

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TEA PARTY LEADS REVOLUTION AGAINST ITSELF

Leslie Savan from the Nation

If there's one thing to be learned from the Democratic victory in New York-26—aside from the fact that the Dems would be malpracticing incompetents if they don't use Medicare as a silver bullet in 2012 races—it's that money isn't everything. Outside right-wing groups, primarily Karl Rove's American Crossroads, outspent their progressive counterparts $1.36 million to $916,585 in an overwhelmingly red district and still lost big. Money may be the mother's milk of politics, but the Tea Party base is ostensibly lactose-intolerant (at least of Keynesian spending), and Beltway greed now threatens their last remaining claim to "populism." Killing Medicare, as Paul Ryan's budget would do, is bad enough. But when the base also realizes that the Tea Party Republicans they elected last November are already pocketing huge amounts of cash from the same bailed-out firms they once railed against, the sense of betrayal among the ranks could become venomous.

A story in the financial publication The Deal revealed this week that the 10 Tea Party–backed House freshmen who leadership appointed to the Financial Services Committee have received almost $600,000 from Wall Street since the November election. The aim of the banks' generosity, of course, is to cripple the legislation designed to prevent another financial meltdown—like the one that sparked the Tea Party's anger in the first place. As The Deal's Nicole Duran writes: "The Republican takeover of the House of Representatives in last year's election was fueled in large part by Tea Party enthusiasts whose mistrust of government—including anger at Washington's bailout of Wall Street—fueled their organizational and monetary support for candidates who labeled themselves as populist conservatives.

Now, a fair number of those new GOP lawmakers are raking in hundreds of thousands of dollars in campaign contributions from Wall Street. At the same time, those lawmakers are now pushing legislation that would rewrite many of the provisions of the Dodd-Frank financial reform law, passed last summer when Democrats still controlled both chambers of Congress. That so many Tea Party–backed lawmakers are now pushing pro–Wall Street legislation draws into question their commitment to the populist ethos that has characterized the movement.

Take, for example, Representative Nan Hayworth (NY-19). During her campaign, Hayworth refused to distance herself from the extreme Tri-State Sons of Liberty; indeed, she wrote on Facebook, "I am proud to be a member and honored to have their endorsement." Now, Hayworth is pushing the "Burdensome Data Collection Relief Act," which would repeal the Dodd-Frank Act's CEO pay disclosure provision. That would be so heinous a burden that, as Duran points out, "In just the first three months of 2011, companies and trade organizations spent more than $5 million lobbying on behalf of Hayworth's bill, according to the Sunlight Foundation. Many of those corporations, such as Bank of America, Citigroup, and J.P. Morgan Chase, were also Hayworth donors."

Or take Sean Duffy (WI-7), the former MTV Real World dude who took retiring democratic Representative David Obey's seat. "Since Election Day," Duran writes, "he has added almost $250,000 to his re-election kitty, the bulk of which came from industries with business before the Financial Services Committee." Earlier this month Duffy introduced a bill (approved by his subcommittee) that would make it easier for a council of regulators to veto any actions by the new Consumer Financial Protection Bureau. The CFPB, of course, is the agency that Elizabeth Warren has been organizing and that Republicans are desperate to strangle in its crib, even to the laughable extent of accusing the soft-spoken academic of being a power-hungry tyrant. (On Tuesday, at a House Oversight subcommittee hearing, Representative Patrick McHenry (NC-10) called her a liar.)

These freshmen's cozyiness with Wall Street reveals not only the hypocrisy of Republicans who pose as Tea Party populists when it suits them; it also reveals that the TP itself lives in a Potemkin Village.

As Rachel Maddow has been pointing out all along, the Tea Party powerbase is small and getting smaller since the 2010 elections. A South Carolina rally last week featuring Governor Nikki Haley and Donald Trump was expected to draw 2,000 people, but when Trump pulled out, the fearsome TP crowd amounted to... thirty.

The Tea Party as a mighty, monolithic force to be reckoned with exists less in reality than in the Beltway minds of the MSM and John Boehner. A recent McClatchy-Marist poll, in fact, shows that 70 percent of registered voters who identify with the Tea Party are opposed to cutting Medicare—or Medicaid—in order to reduce the deficit. Paul Ryan, as a new ad showing him dumping Granny off a cliff makes clear, is a Patriot missile aimed right at their hearts.

But the GOP just can't help itself—greed is such a powerful incentive. Stephen Colbert's one-man parody of Citizens United fundraising—his "Colbert Super PAC"—hit just the right note when he offered to shake hands with the fans who gathered before the Federal Elections Commission to cheer him on—for one dollar per shake.

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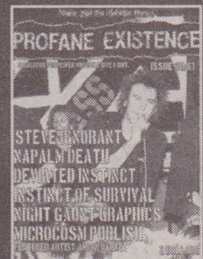

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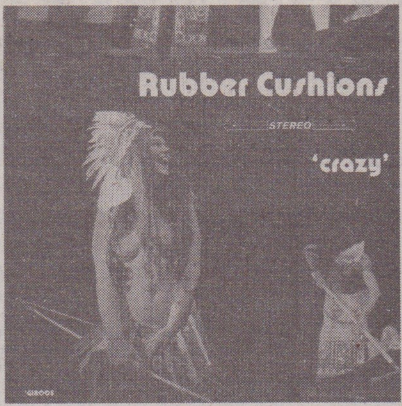

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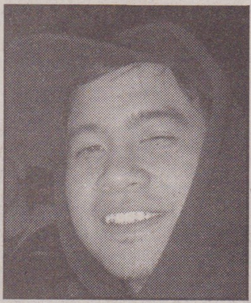
MRR asks YOU:

WHAT'S THE SCOOP?

This month's question: What's your most embarrassing or shameful injury?
(asked in the line of the Subhumans, MDC, Vaccuum show at Thee Parkside)

Celina, 23, San Francisco
I was on Hippie Hill beacuse it was 4/20, man, and somehow I drank a bunch of Joose, smoked a bunch of pot, and took a bunch of shrooms. Leaving the park, I was talking, and I fell in a hole and sprained my ankle, and proceeded to roll down the hill, and then I had to go to work the next day on crutches to my job at a fancy designer clothing store.

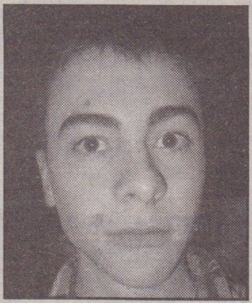
Alicia, 24, San Francisco
I internally severed my foot because my roommate didn't know how to stop her fixie, and she crashed into me on my bicycle. I fell over and rolled my ankle, and also broke my leg in four places, and had to have two surgeries to fix it.



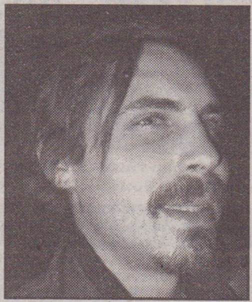
Coco, 26, San Francisco
I broke my ankle right before prom, and we had to fix it, and we actually went to a sports doctor that specializes in rushing the healing of injuries for sports. He asked me why I was rushing it, and I got kind of embarrassed.

Georgette, 28, San Francisco
I was skating down the Embarcadero after a long night of drinking some of my favorite alcoholic beverages, and I was only a few blocks from home. I hit a crack in the sidewalk going two miles an hour, but because I was so drunk, I didn't put my arms out to break my fall, I landed on my face and split my head open.

Michael, 37, San Francisco
Got my head split open by a skinhead.

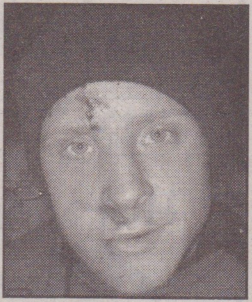


Joe, 23, San Francisco
I saw MDC in Albuquerque a few years ago, and my friend got injured and we had to take him to the ER, but I didn't know that I also got a bone contusion in my arm. So I sat in the ER for hours with him, not knowing how fucked up my arm was, and ended up going back to campus at 4AM and projectile vomiting in the bathroom. I still dragged my ass to class at 9AM, and the professor asked what had happened, and railed on me for about ten minutes, and then I went to the ER.



Remi, 24, San Francisco
I was throwing a birthday party for my best friend, and a couple hours into it, it was getting really smokey in the house, and so I go to open the windows, but they're all painted shut. I'm shoving and pushing one of them, and my wrist goes through and gets sliced vertically. I'm really drunk and I'm running aronnd, all like"I'm gonna die, I just slit my wrist," and my friend is like "you want me to sew it up?"

Daniel, 21, Berkeley
I still remember from when I was a little kid: my grandma had a bowl of jalapeños with the juice and everything, and somehow I took off my Pampers and got on the table, and sat in the bowl, and that shit started fuckin' burning. I started crying, and my grandma had to wash my butt.



Graham, 24, San Francisco
Cracked my fuckin' head open at the skatepark, in front of my friends. It was worse last week.

Grace, 22, Berkeley
I was at a Born Dead show at Burnt Ramen in Richmond. I was circle pitting, tripped and fell on my ass, and got bruises on both butt cheeks.

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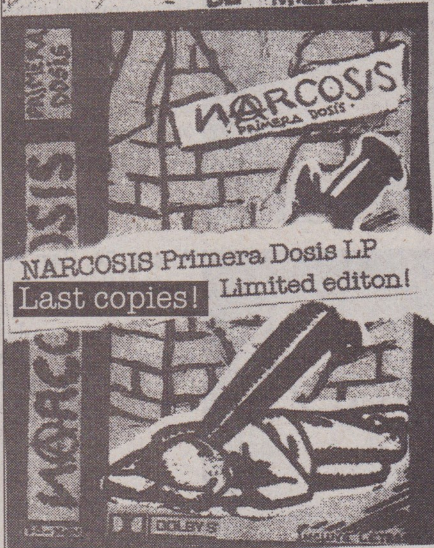

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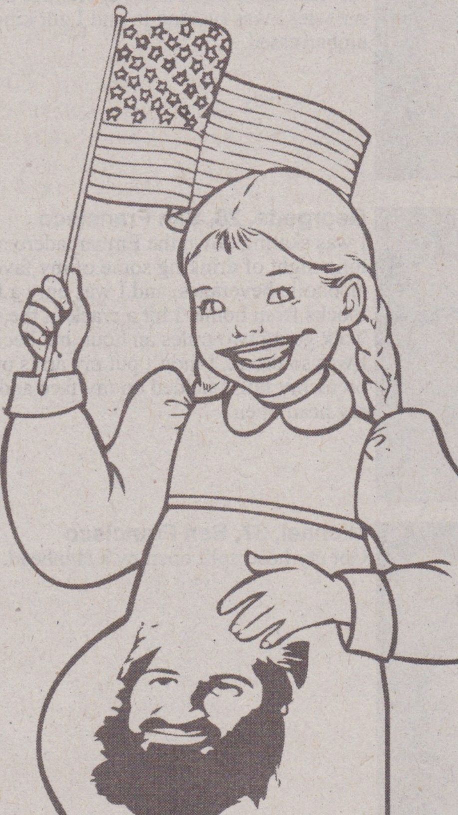

INSERVIBLES

Both Inservibles demo tapes have me converted me to Mejican Hot Sauce. Brutal fucked up tunes, make you spit your hair up with delicate punk style. I look like a Cherokee going to war when I play these. That's the sign a good menacing hardcore punk in my book. And I'm not all alone in love with Mexico city's repellent boys since Lady Layla herself asked me if I could ask them a few questions over the holy web. Have fun reading! By the way I don't think pressing demo tapes to vinyl is cashing in easy.

Interview by Phil Kieffer. Pics by Renè Olvera

MRR: Can you tell us who does what in the band? What's your story with punk rock? Have you ever been a hippie, a goth, or a hip-hop dude?

Yecatl: Benjamin plays drums, Luis plays guitar, Borrego plays bass and I play guitar and scream. Kuble used to play guitar before Luis came, but we had some problems because I'm not an easygoing person, so I kicked him out of the band. Later we became friends again and released the *Brutales Matanzas* comp.

I started listening to punk rock because in the late '90s and early '00s in Mexico City the fashion was to be goth and I was really into that, everybody was gothic and had fun. Later my friends and I learned about goth and punk in California, I made some zines and started a few awful death rock bands. Kuble and I were the goths, I think Luis was more into grindcore, but then we met in school and became friends and started to exchange music. Borrego has always been the guy in skinny clothes listening to power pop and shit, I don't even know why he plays with us but we love him haha! He'd rather listen to the Pointed Sticks than Septic Death so you get the point. Benjamin listens to the stuff he used to listen when he was young, '80s Spanish hardcore and punk. We all became friends because we loved '80s Spanish punk like IV Reich, Interterror, Larsen and stuff like that.

MRR: Now I have a better idea where your typical sound comes from. Is there any special band that changed your opinion / mind over punk? What about bands from Mexico? What were the noticeable punk and metal bands in Mexico in the '80s and '90s?

Yecatl: When Borrego and I started our early bands we really loved this Spanish band Los Webelos and we still do. For the first time we listened to some lyrics that meant something for us, they were singing about "fuck Black Sabbath and Motorhead," and by the time all the crust punk metal fashion was growing in Mexico City so it made sense to us to be angry with all those guys. Los Webelos were anti guitar solos and shit so we always tried to follow their teachings. The Oblivians and all the '90s garage punk was really important for us cuz we learned about 4-track recording. All the punks in Mexico were recording in fucking studios and paying assholes to record a fucking punk rock song in 52 tracks and sounding like shit. We didn't know that there were 4-track recorders because here you don't have any information about that. Instruments and music gear is very expensive and most people, even punks, don't like to record by themselves. Later we met people from Monterrey that were near the US and had an easy way to score 4-track recorders. Those guys formed Ratas Del Vaticano.

Even today most people in Mexico City hate our recordings because everybody is used to hear overproduced punk songs. We don't care since most of them are old and fucking Neurosis lovers.

Herejia is our favorite Mexican punk band, they mean a lot to us. Not too many people care for them, at least in Mexico. Here's one tradition for many punks to forget about the history of Mexican punk and not giving a fuck about the early bands. Most bands were poor and couldn't afford decent equipment so recordings are poor too, but the feeling is huge. I say that because of my friends in the Mexico City "scene" who know about Rattus bootlegs and stuff but don't care about Sindrome, Xenofobia, Sin Razon Zoozial, Kadaveres, Colectivo Caotico, etc... They think that just knowing Masacre 68 and Sedicion makes them worthy and even with the right to laugh at old bands.

For metal bands, I really don't know very much about metal but I can recommend *Suicida* by Vago, it's great rock'n'roll record. We used to have a great tradition in rock urbano genre that would be our very own version of pub rock, saving differences as poverty, violence and aggression of course.

MRR: That means you record by yourself in your rehearsal room?

Yecatl: All our recordings have been done in our rehearsal room with different techniques but in the end everything goes to the 4-track. The first one we did, the one that you released [Shogun] was recorded with Dave Rata from Ratas del Vaticano's help since all the home recording concept was new for us.

Cultura Pendeja on Captcha records was my first attempt to record all by ourselves without any help and the record sounds like that, a little weak if you ask me. The last one, on Leather Bar was recorded in a rush and with all the volumes up, it's the one I like the most because of the sound. Dave again helped us out for our coming LP.

It's Mexico City, so it's kind of weird to be playing fucking noise at three am, people freak out. A few months ago we were practicing at night screaming shit and stuff. Later when we went outside for booze we realized that a funeral service was happening in the next house. All the people were drinking cheap liquor, telling jokes and listening to our shit like it was a party. When we were recording the LP Benjamin's girlfriend went to the store and when she came back told us that somebody threw a live baby inside a sports bag in the middle of our street. There was a blackout in the neighbourhood so the shitiest people around were sniffing paint thinner and gossiping about the baby who was screaming. Three police trucks came but they didn't do anything because it wasn't their job... or so they were saying. It's a nice place to practice.

MRR: The whole atmosphere in Mexico City seems nothing like quiet. Or may be the word "quiet" doesn't mean the same for you and me. Do you happen to be scared or something?

Yecatl: Everybody is scared in the whole country. I know my friends from Monterrey don't go out anymore at night because they are afraid of being shot. The difference between Mexico City and the north is quite stupid. In northern Mexico you get killed because drug cartel related violence, in Mexico City you get killed because of 20 pesos. All of us have been victims of violence and crime because of the misery that you can breathe here. Middle class people think they are in a multicultural city with all the benefits of a first world city, they are riding their bikes in downtown, twitting shit from their iphones believing they are in Berlin or New York. But you just go a little far from downtown and you see all the classic shit that made this city famous; prostitution, child exploitation in all the forms, crime, ugliness, poverty, pollution and you know the rest.

Actually there's a fashion happening right now for young people that consists in worshiping San Judas which is the saint for lost causes and in the past just people in jail, robbers and cops used to worship him. Now most young poor people are into that cult, romanticizing crime, listening to reggaeton and getting shitfaced with paint thinner or glue. It is very scary to know that things are really fucked up and just giving up all hopes about everything. Most people live like that. Swallowing all the shit and trying to survive, in order to do so, some times you have to do scary shit. You may have heard about the hitman kids that drug cartel trains or butchers being hired to dismember people. I think that scares me a lot, to see your country sinking in shit and blood and can't be capable of doing anything. Of course we try our best in all the things we do but that's just not enough. People are getting so indifferent about everything.

MRR: Is that why you pick the name Inservibles?

Yecatl: Actually it was some sort of tribute to one of our favorite bands Desechables from Spain. Inservibles means The Useless. Even though we are into politics and it's a moral rule to be young and left winged in Mexico we don't make songs about politics.

MRR: Yep. Your songs have a nihilistic, "fuck you all" taste. Do you sometimes argue with the audience during shows?

Yecatl: Most times that happens but I try to do it in a comic way you know. Punks here don't have any fucking sense of humor—everything is so sacred. Everybody is too politically correct. Sometimes brawls have started, some other times they just throw us shit and shout things to us and less of the times we just kind of intimidate people. When we finish playing a few kids come to us and ask us why we are talking shit of punk, then we just get drunk with them and perpetuate the vicious circle of misunderstanding, ha!

MRR: I have the feeling it's the whole system that's so "politically correct," but in a bad hypocritical way. And in the end the economic argument blows everything away, even basic humanistic or ecologic matters.

Mainstream punk started with a misunderstanding when major media only related the words "No Future" from the Pistols song when the actual sentence is "No Future For You." The first one is blend idiot "Sid-Vicious-Overdose tabloid" type, the second one justifies some kinda anger, don't you think? Punk as a philosophy is still very diverse because of multiple misunderstandings between the underground movement and the mainstream media. Only the more fierce hardcore punk has a tight message. Loud and clear.

How do you feel about the hardcore bands that come out from non-G8 countries, like Indonesia, Philippines, Peru, Algeria, etc...? Do you believe you share something with them, some kinda identity?

Yecatl: For sure we share lots of things as bands coming from hellholes, not in the "we really have something to be angry about" way because that's bullshit. I think we all share the difficulties of getting music. Record stores do not exist in the third world so is hard to get new stuff. Instruments are more expensive in places like this than in the first world so you have to get second hand metalhead amps or shit I've never seen in other countries. Organizing gigs is a nightmare. As I told you before, knowledge for recording is scarce and most people have really stupid ideas that have to do with arena rock bands and all the shit you see on TV of how a

band's supposed to be. Along with those difficulties, and many more that I can't recall cuz they are normal to me, the main thing that we share, at least bands that I know from south America and Mexico, is that we give more value to the effort of playing hardcore punk or any other genre that isn't fucking Rancheras, Cumbia, Duranguense or any other fashion folk music. It gets us really, really excited when foreign people pay attention to our stuff since most people here don't care and the situation musically, politically and economic has set the whole scenario for you to give up.

I went to lots of gigs in Spain and Germany and saw all the people taking for granted having bands every week playing your town or having a decent record store carrying new titles. Sometimes I saw people getting bored at really cool gigs or just talking to their friends having a beer while an awesome band was playing. I imagine those things happen when you have a strong scene, maybe it's normal, but for us it's kind of strange. Most people in countries like ours only have the chance to see a punk show with Total Chaos or Casualties or corporate shit like that or just nothing.

Another thing that we have in common is fucking police messing with you all the time just for looking punk or whatever. As you may have heard, we have one of the most corrupt and worst paid police institutions in the world. The entire police problem does not just targeting "underground" people but all young people—it sucks to be young here. Policemen are treated badly too, they are some of the true victims of our shitty governments. They have to risk their life for miserable wages and in a war zone like this, that's just an easy way to be tempted by drug cartels and organized crime.

MRR: Yep, there are both bastards and cool guys in the police ranks, though it's not very punk correct to say so. You mention you travelled Europe, what did it change in your vision of the world? Did you notice any differences between the different European countries?

Yecatl: The only thing I realized was that people can live in harmony. It's a cultural shock to see things work, as they should without any kind of corrupt influence in between. I remember being in the hospital because I got in a fight with (surprise surprise!) other Latin-American guys in Madrid. Doctors were kind and did their job. If you are injured here they don't even allow you to get in the hospital because you can die and people don't like to do what they are supposed to do.

MRR: So what are your plans now? You already recorded for a full-length right?

Yecatl: We are planning to tour Europe at the end of the year. We recorded our first LP two months ago. I think it's the best we have done. It sounds a bit different, kind of more chaotic, lots of feedback and more reverb and delay than ever, haha! All the songs are about humiliation and the concept of ugliness. Of how western standards have chosen that you are ugly since you are born with certain indigenous looks and how other Mexicans or Latinos discriminate based in rules that discriminate themselves. Studies have shown that most of Mexicans who live in extreme poverty think they are middle class. Other Mexicans think as themselves as white and don't want to have anything to do with other "races," if you will. So mostly is about that, humiliation, denial, abuse and shit in our culture. With our label we are releasing Peruvian Morbo's LP in a few weeks and maybe a Crimen 7", it depends on them.

MRR: Looks interesting. Like sado-masochist action and fetishism are not reserved to some upper class elite. How hard is it to get vinyl done in Mexico? Do you have a pressing plant?

Yecatl: This really strange dude just started to press some vinyl. Prior to that we had to make it in USA or Europe, now it's really easy for us to do it. I hope the guy doesn't go out of business.

MRR: What's the situation with US customs? Is it hard to buy records in the US and get them shipped in Mexico? Are you able to tour the US with tourist visas?

Yecatl: The problem is the prices. It's so fucking expensive to buy records, but we still do it. We aren't supposed to play music with our tourist visas, but lots of friends have done it. The problem with us not being able to play in USA is just because our drummer Ben isn't visa friendly; he works as a cab driver and didn't go to college. It doesn't sound very good for American embassy so he's not a candidate. It would be better for American people who want to see us live to come to our wonderful tax heaven, enjoy good cheap life with your powerful dollars, buy some coronas and maybe we can play for you in private for a couple bucks.

MRR: OK, now your US fans know what to do. Instead you plan to go and tour Europe by the end of the year. That's great news! How long is the tour going to be?

Yecatl: Hopefully a month and a half, we are just finishing the details with our documents and shit. We are planning playing most European Union.

MRR: I have a sweet floor for you guys over here. Where can people that wanna help get in touch with you?

Yecatl: They can reach me at rotten_hoodoo@hotmail.com

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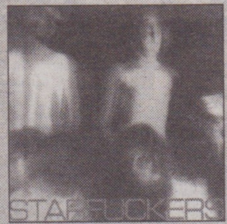

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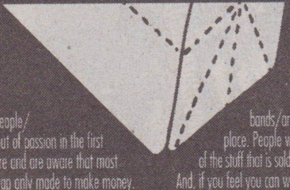

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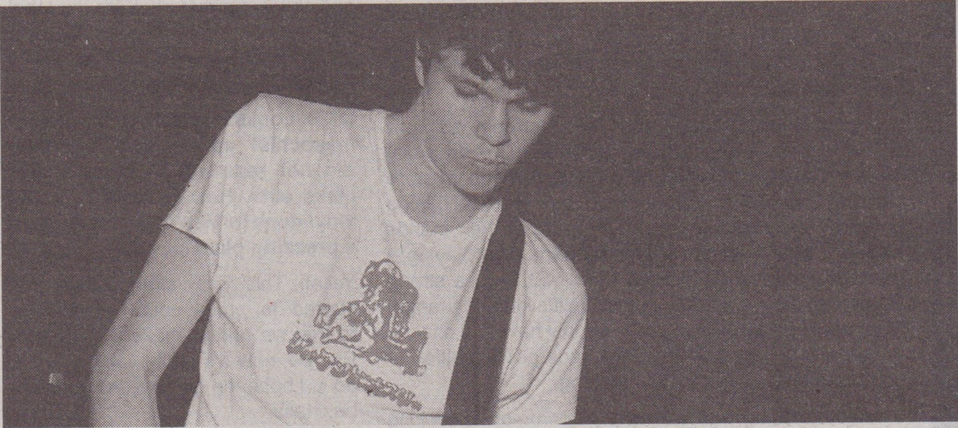

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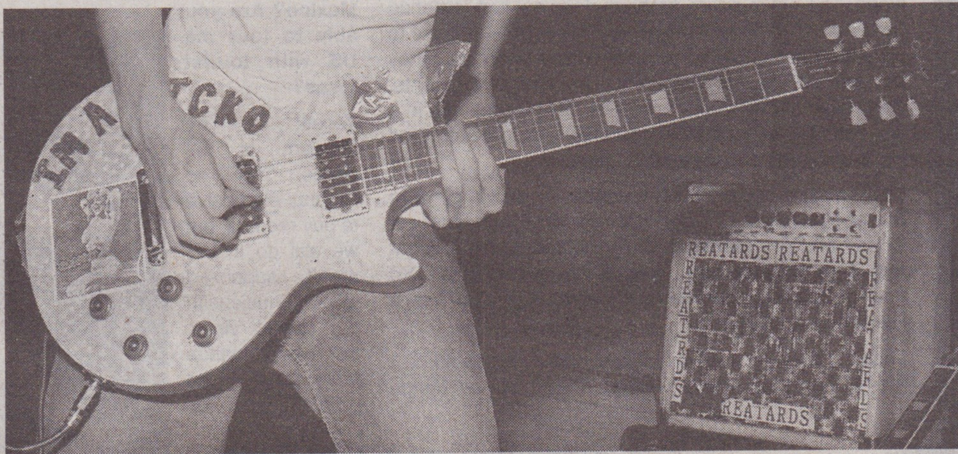


USELESS EATERS

Interview by Mattt

MRR: You've been involved in several hardcore bands up until Useless Eaters formed...how did it all get rolling?
Seth: When I was like...I don't know... seventeen, I finally acquired a four-track Tascam tape recorder from one of the guys I was in Vile Nation with. Basically, he let me borrow it and I just never gave it back, so... (laughs). So I eventually figured out how to use it and started recording stuff.

MRR: So this was while you were still in Vile Nation?
Seth: Yeah, I was in Vile Nation and another band called Life Trap.

MRR: It's obviously a shift toward a very '70s-punk spectrum of sounds...pre-hardcore for sure.
Seth: When I first started recording under Useless Eaters, I was listening to the *Cleveland Confidential* compilation which has Pagans, Menthol Wars and a bunch of other killer Clevo bands from the late '70s. All the songs on that record sound like they were recorded in a trash can, so I got the four-track and figured out how to use it. None of my bands were really working out at the time so I was just like, "I'll just fuckin' start my own thing."

MRR: Right. And the first release was your tape from 2008?
Seth: Yeah. Sometime around the summer of 2008. The first song I was recorded was "Agoraphobic." That was the first song and the name of the tape. There were supposed to be 100 tapes but I got lazy and only made about 53. Those were mostly given out to friends and sent to some distros in Europe.

MRR: Some solid 7"s came out of that tape. I imagine that all snowballed quickly enough.
Seth: Three songs off the tape are on the *Agoraphobic* 7", which was on Goodbye Boozy, and then two songs were on the Goner 7".

MRR: How did everything fall into place with Jay Reatard getting involved with Useless Eaters or you with Jay's band?
Seth: I gave a tape to my friend Lindsay, who was dating Jay at the time. She gave it to him and shortly after he called me and was like, "You should make this into a band and start doing stuff around town with this shit." So...I did (laughs). He invited me over to his place to drink and listen to records and we eventually became pretty good friends. This was in the fall of 2008. He joined the band in the summer 2009 and was in it until he died. I played bass for his last show, which was on New Year's Eve in Madison, Wisconsin with Spoon.

MRR: Was that before or after the first 7" release?
Seth: We met before the 7" was released.

MRR: I know you had written all the material, but when you got together with Jay and started playing, was that the first time you guys decided to make it into a band and start playing out?
Seth: There was a different bassist before he joined. I formed a live band after *Agoraphobic* came out.

MRR: Useless Eaters has a '70s punk vibe, but it's got some hardcore elements for sure lying under the surface. It's a cool mixed bag of goodies. You can totally hear stuff like the Adverts, the Stranglers, a lot of British stuff...merged with VOM or Black Flag-styled American snot. How has your taste in music evolved over time? I mean, what got you started listening to punk/hardcore anyway?
Seth: My dad got me into Devo, Kraftwerk and the Clash at a really early age. I grew up in Memphis so naturally I started going to Goner Records. Those guys would recommend me the best records. I started getting into all kinds of great stuff that way. I got started getting into hardcore when I was about thirteen...I eventually discovered records by Battalion of Saints and the Lewd. My friend Allie got me a copy of *Please Kill Me* for my fifteenth birthday and that opened my eyes to a lot of stuff.

MRR: How old are you now?
Seth: Twenty-one.

MRR: I think for the first two years of Useless Eaters, you were the mystery dude in some ways for a while. You had like three killer 7"s come out really close to each other, the Goner one, the one Chad put out...
Seth: *Panic Attack.*

MRR: You recorded that one in Denmark or something? Was that on tour?
Seth: I was a roadie for Jay when he had Anders and Jakob from the Cola Freaks backing him up. We were in Arhus for about a week and a half because they were rehearsing before we went out for three weeks. While they were doing their thing I would hang out with the Kristoffer, Kasper and Morten (from Cola Freaks) and I proposed the idea to record a song and they were down. It turned out really good. Chad (Wizzard Sleeve/Jeth Row Records) called me up and he wanted to do something with me. I had that song laying around so I gave it to him.

MRR: So you're plunking down ideas wherever you happen to land. It's cool that you can suck in whoever's around you and make a band just happen like instant coffee. Kind of like some crazy, fold-out-suitcase band you know? Rolling out recordings wherever.
Seth: Oh yeah definitely...that's definitely some Chuck Berry shit you know?

MRR: You just got back from living in Toronto for a while, right?
Seth: Yeah. Useless Eaters went on the Shattered Tour in fall 2009 with Hunx, Nobunny, Box Elders and Jay's band. We did like a six or seven day tour up the east coast, and played Toronto and Montreal. While I was in Toronto I met this girl and I thought she was a babe so we kept in contact after I had gotten home. We met up in Chicago to see Cocksparrer and she invited me to come stay with her for a bit. At the time I had plans with Jay to do some tours with him because he was still out of a band. So I was like, "I'll just go up there, hang out for a while and then come back and get shit rolling with that..." After being in Toronto for a week or two, he died. I was only supposed to stay there for about a month and I ended up staying for about ten months.

MRR: Now, you're in Nashville. How's it treating you?
Seth: It's an alright place to be. So far it's been cool. I have a lot of old friends back from when I was playing in Life Trap. I would have to make the three hour drive between Memphis to Nashville for practice because all those dudes were from here.

MRR: You have, I think, five 7"s, right? Which are now pressed on LP on the *Cheap Talk* singles LP with the unreleased stuff so far...
Seth: Yes.

MRR: And you're writing...I'm confused because you were telling me, "Man, I've got like two LPs worth of shit besides that one," and I'm like, "What?!"
Seth: Yeah (laughs).

MRR: Hey I saw an old interview with you in that *Achtung!* zine...
Seth: Oh yeah! That's my friend Chris Shaw's zine. He sings for Vile Nation and has a new band called Sex Cult with one of the guys who plays in Magic Kids.

MRR: I was trying to get a hold of him to get a copy of that zine but it's out of print. Or to see any new issues. I was looking through a zine distro the other day to see if they had it...The cover looked cool so I started digging and low and behold...Useless Eaters interview turned up!
Seth: Yeah, I've known that kid since I was fuckin' thirteen years old. He's the one that started bringing me to shows when I didn't have a ride and we started skating together. (note: A few weeks after this interview, Seth and I crashed at Chris's house in Memphis where I finally got me some *Achtung!* zine and got to know the man behind the pages a bit. Thanks, Chris!)

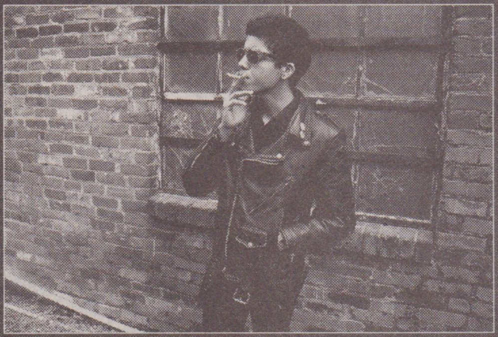
MRR: So right now you're doing the shows with Vile Nation and Useless Eaters?
Seth: Well no...Vile Nation is just sort of a "whenever it happens, it happens" type of band right now. Chris and I are the core band and we just get people to fill in. I think we're playing a fest in Chicago this summer, but who knows. Useless Eaters is definitely full time for me. I love playing in hardcore bands though.

MRR: Well with Useless Eaters going at the same time, you can bounce the two off of each other. You don't have to get bogged down in one, continuous grind.
Seth: Yeah totally. Yeah it's funny, on the new Useless Eaters LP there's a song called "Vile Nation Part II."

MRR: Yeah I saw that and was like, "Uh, I guess he's got a Part I somewhere!"
Seth: Part 1 is on the first 7" Vile Nation did with Even Worse Records.

MRR: Any plans to tour the US this summer, fall, whenever? You've got two LPs out that are new right now...the singles compilation LP, and the new *Daily Commute* LP, so that's a lot to tour on. Oh yeah, and didn't you just buy that van?! That shit is dope...that you found that thing.
Seth: I just found a van on Craigslist with a new engine for $1000. We'll see how far it goes...I just started working again, so I am going to try and do three or four day stints here and there until the summer, and eventually go out to the west coast. There will be something set up in Europe by the end of the year and I've gotten offers in Australia, so we'll see what happens.

MRR: Alright man, so any final words? Where can people get your records?
Seth: Fuck the middle man! Record fiends hit me up at: mindless.contentment@gmail.com. *Daily Commute* should be out May 3rd on Tic Tac Totally. *Difficult 7"* is coming out on Goodbye Boozy in Italy sometime also in May. *Zulu* nine song LP will be out in July on P. Trash from Germany. So far, in the works, is a second full length, hopefully out by the end of the summer, as well as a bunch of singles and other things. Don't be a chump.



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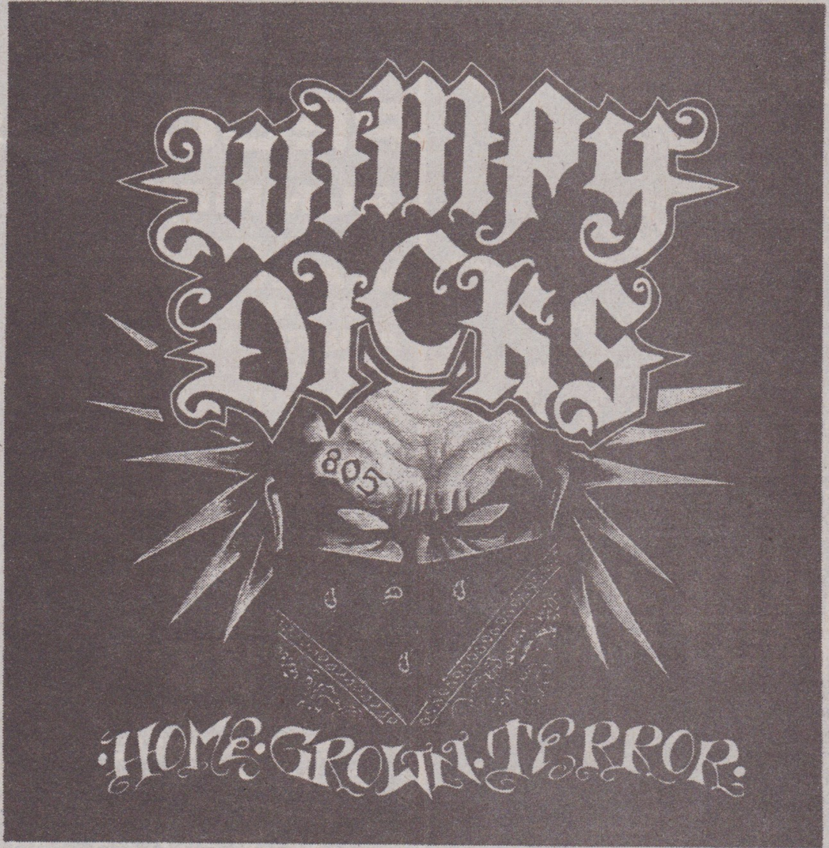

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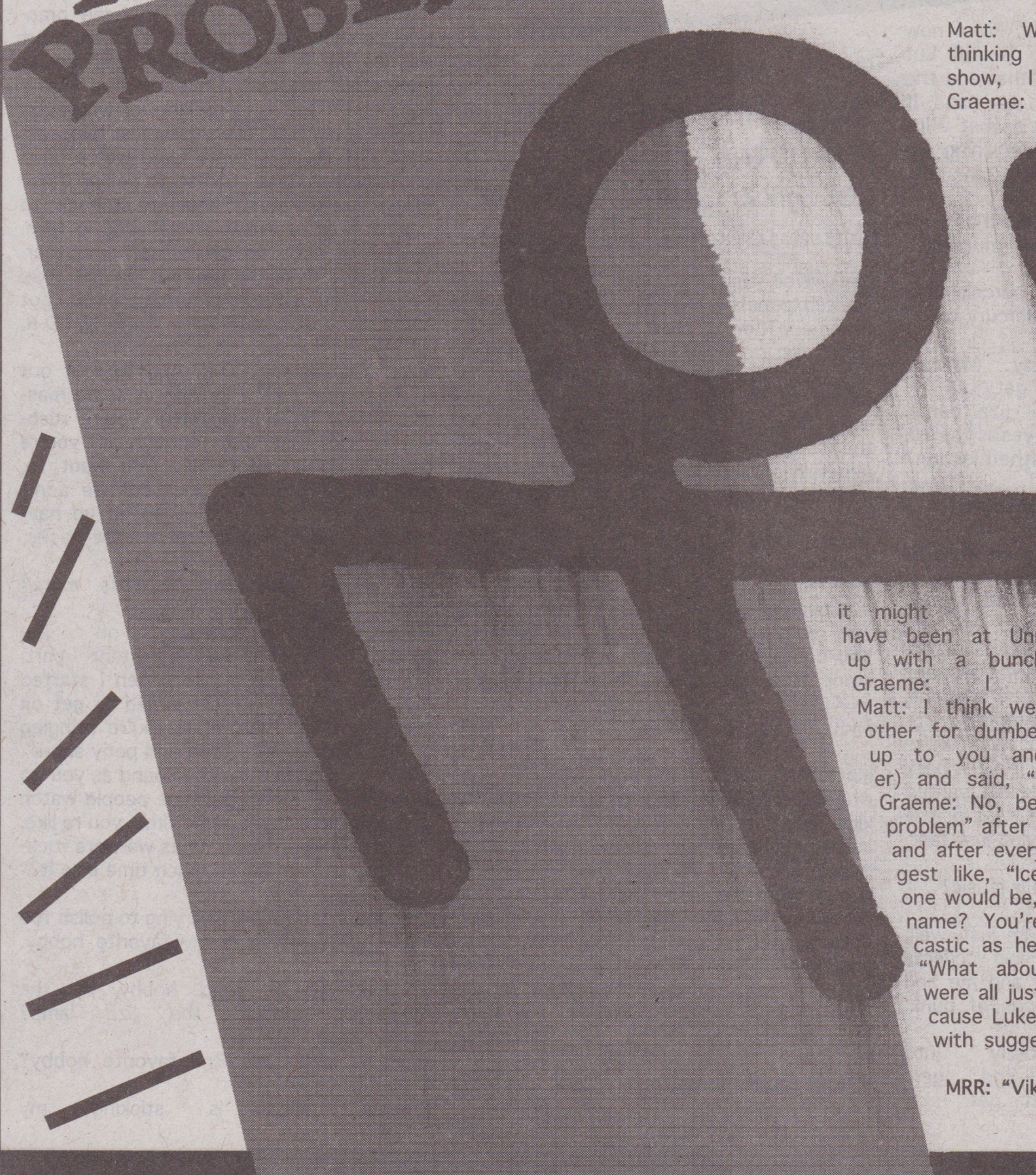
*It isn't too often I get super excited about a new band. So many bands to sift through that have all the right elements but lack any soul. Too many pretenders. Edmonton's No Problem is a combination of rad dudes playing hardcore punk the way it should be played. They have a genuine approach to their music and a love for hardcore punk. What makes No Problem distinctive is they've created their own unique blend of catchy songs with awesome lyrics influenced by early LA and Canadian punk. Edmonton has always been one of the punkest cities in Canada, isolated enough to not get enough touring acts, which has resulted in a thriving local scene. A stream of punk in an ocean of conservatism. Edmonton has been under a neo-conservative regime for the last few decades; think republican, oil rich, redneck, racist, and evangelical. Living under that type of conservatism is what fuels much of No Problem's lyrics. The urgency in their music and the frustration they feel. No Problem features members of the Wednesday Night Heroes, Hi-Jinx, Thrashtic Fibrosis, and Let's Dance. I've had the pleasure of seeing them live three times now. They reminded me of the first time I saw the Marked Men. I liked them, but I had no idea how much I would grow to love them! No Problem is like this for me. Their records rule and they seriously put on a damn fine live show. Graeme MacKinnon is hands down one of the best frontman and if you have ever had the privilege of seeing the Wednesday Night Heroes live you know what I'm talking about. No Problem will be touring across Canada and the US this summer. If they are touring through your town, you don't wanna miss them - **Zoë Dodd***

Interview by Dave Quirk and Zoe Dodd

NO PROBLEM



MRR: Alright, names and weapons of choice.

Graeme: I play guitar and sing.
Matt: My name is Matt and I play bass.

MRR: Who else is in the band?

Graeme: Ah, "Luscious" Steve Lewis, he plays sexy axe, and "Iron Canadian Chest" Ian, he plays tubs.

MRR: Cool, how did No Problem begin?

Graeme: I don't know... we began because my other band (Wednesday Night Heroes) wasn't doing any stuff and we wanted to do a hardcore band that was a little different than what was going on. Matt wanted to something like that too so, we live together and we went through a bunch of different people to find that "key" jambalaya recipe.

MRR: Okay, so why the name, No Problem?

Matt: We spent a whole night thinking about names at a show, I can't remember which.
Graeme: I think it was Unrest Fest.
Matt: Yeah, it might have been at Unrest. I remember I came up with a bunch of stupid ass names.
Graeme: I had dumber ones.
Matt: I think we were "one upping" each other for dumbest names. I think I came up to you and Luke (Graeme's brother) and said, "What about No Problem?"
Graeme: No, because we keep saying "no problem" after every shitty idea for a name and after every time someone would suggest like, "Ice Capade Dick" and someone would be, "No problem. What a great name? You're a fucking idiot." All sarcastic as hell. And then Matt was like, "What about No Problem?", and we were all just quiet and it was funny because Luke was involved in the naming with suggestions like "Viking Beard"...

MRR: "Viking Beard" is a good name!

Graeme: I like it too, actually. From now on we will be called Viking Beard! But yeah, No Problem came from that and the funny thing is it does sum up our band. It was said in sarcasm and that's what a lot of humor is and not taking everything serious but still ripping someone a new one.

MRR: So, how would you guys describe your sound and what you're going for musically?

Matt: Like this. (Matt holds up a porcelain tea pot with the face of Freddy Mercury on it)

Graeme: Like the Freddy Mercury tea pot. If you rub it you get jizz flying out, it's like a magical jizz genie.
Matt: I'll let Fred look into your eyes as you ask these questions. Wait, what was the question?

MRR: How do you describe your sound?

Graeme: Well, you know, we're all fans of early LA stuff especially with Rikk Agnew in it. We love the Adolescents and Rikk Agnew solo stuff. Matt even loves Yard Sale and it was that, mixed with Canadian stuff like D.O.A. that comes through anyway but not necessarily like we were thinking about it. Same as Personality Crisis but not as if we're conscious of those but that's just what we're into. Ah, so I would have to say it's just back to basic punk... hardcore punk. We wanted to be like bands that inspired a lot of the fast stuff, and make it hard, not just fast.

MRR: Okay, what influences your music?

Graeme: A lot of it comes from just, well, we all collect records, like Ian collects mostly dub and reggae stuff and me and Matt collect all different types of punk.

Matt: Lewis is mostly into rap metal. He likes 2nd gen. rap metal and then 4th gen ska.

Graeme: Oh, and 5th gen. ska.

"Like the Freddy Mercury tea pot. If you rub it you get jizz flying out, it's like a magical jizz genie."

Matt: Well, that's just him, so far, but he wanted to make it more of a well known thing.
Graeme: There's that and then in this band, as opposed to other bands I've been in, I find a lot of the songs come together from actually being annoyed with something, maybe that's why some of the songs come about is because we're generally pissed off about a certain thing and the song just comes out of that.

Matt: I think living in Edmonton too, or any part of the Prairies, like Personality Crisis was mentioned before; they get a super distinct sound which I don't think was really forced. I think it just happens. You come from the Prairies in Canada, or come from any spot that's, you know...

MRR: Desolate?

Matt: Yeah, people don't acknowledge it outside the area. Nobody gives a shit so you're kind of left to your own devices. As much as you might be on the same page as what people are doing in bigger cities, even if it comes from the same spot, it's not going to sound the same and not by any choice.
Graeme: But it's weird, on that, there are bands from places like the Prairies that are going for or want to be like a SSD meets Negative Approach and when they do, it just doesn't...

MRR: It sounds forced?

Graeme: It totally does.

Matt: Sounds like something from Toronto.

(We all take a moment from the interview to laugh hysterically at what Matt just said)

Graeme: ZING!!!!

MRR: Any lessons from previous bands that give a hand in dealing with situations in No Problem?

Graeme: Yeah, my biggest lesson that I learned is I don't give a shit with this band.
Matt: If this band folds tomorrow...

Graeme: The thing that's funny about this is that we haven't really been stressed about it as I was with the Heroes.

We we're always on the road and always wondering, if something cool gets offered to us, take it because we need the money to keep it moving but, I'm not really interested in that. I'm more interested in making music. It's been real easy going and because of that, things just happen naturally. Lewis will come to band practice, he shows us a riff and we'll rip it apart and we put it back together again and it comes out naturally. Or, I come up with a song and it just isn't rocking, or whatever, it's not a big deal. Everything just happens.
Matt: I think also, every band we've been in before has done stuff so to get all those milestones that first bands are so eager to do, none of us are in a rush and in turn, it kind of ends up going way smoother. You're not dying to get out on the road before you have... anything. You got some piece of crap 8-track demo or CD-R.

Matt: Yeah, some CD-R. And to tour out of Edmonton you're looking at some massive drives right away so if you're rushing to do that. Fair enough, if you're never done it before and you want to, good on anyone that does but we don't care about that so we've ended up having the opportunity to do it a lot easier.

MRR: Hone your skills a little more?

Matt: Yeah, focusing on the tunes is the most important part.
Graeme: The thing is too, when I started my other bands; we just aimed to get on the road. And then what you're bringing on the road is just a "dog and pony show". You're kind of forming the sound as you go along, which is cool because people watch you grow. But at the same time, you're like, "Whoa, some of those tunes we were rocking, why did we put so much time into it?"

Matt: I don't think we're trying to polish too many turds, which is my favorite hobby.

Graeme: It's a good hobby by the way. Or rubbing the jizz lamp?

Matt: Which is my 2nd favorite hobby?

Graeme: Mine is sticking my

dick in the jizz lamp.

Matt: Wait, that's where it's been coming from?

Graeme: The mystery is gone! The curdled milk in the jizz lamp is actually, man made.

Matt: You mean it's not Freddy Mercury's beautiful spirit?

Graeme: It is not from Freddy Mercury's beautiful spirit but a loser roommate with a fetish for porcelain.

MRR: Are there any current bands that you've played with or not, that you find inspiring since you started No Problem?

Graeme: Obviously, even with the Heroes we were huge fans of the Observers, Red Dons, Defect Defect...
Matt: Autistic Youth in Calgary was good, just Portland bands. Haha!

Graeme: Anything from Portland! Spectres from Vancouver, they're pretty awesome. I'd also say Omegas have some tight jams and, who else? Government Warning, getting to see them and all the stuff they were doing was pretty cool, Marked Men too. Oh, No Hope For The Kids was probably one of the most influential. I remember hearing that Das Reich 7" and I thought it just ruled the school!

MRR: Any bands that you have played with or find influential that you're surprised more people haven't heard more of?

Graeme: Spectres, for sure.
Matt: They're getting their comeuppance.
Graeme: Yeah, true but there's so many people that love 'em or hate 'em but if you listen to the record, it sounds great. Get over it, assholes! (Voice directed into the mic as to speak directly with you, the reader.)

MRR: What are some of the bands you looked up to whether they are local or from Canada/U.S./World?

Matt: Showdown.

Graeme: Uh, the Edmonton Ukrainian Polka Champion.

Matt: Scatman! When it came down to putting lyrics to paper, Scatman was huge.
Graeme: Oh, Color Me Badd, also huge. But obviously, S.N.F.U. was huge for anyone from Edmonton, like the old records are untouchable. A lot of the Canadian stuff I love like the Subhumans, D.O.A. These days it's different because they're in a different circuit than what they use to be but that's fine. Bands change and grow. I think it's funny when you go over to other countries and they're like, "We know Canada, Dayglo Abortions!" "You're like, "Yeah, okay but..."

MRR: There's so much more!
Graeme: There is so much more than just a band singing about releasing a pair of tits from a bra.

MRR: Besides punk, what kind of music, art, books or movies influence your life and band?

Matt: Um, martial.

Graeme: Well if you want to know the secret behind No Problem's so called "political" songs, it's basically all from one movie called, They Live by John Carpenter. I based my whole political platform on that movie. That and also, Big Trouble in Little China.
Matt: Great documentary!

MRR: Okay, what's the scene like in Edmonton and surrounding area these days?

Graeme: Good! It goes up and down.
Matt: It's been nice lately for the past year and a bit, all shows have gotten back on track in Edmonton.

MRR: Like the all-ages, DIY?

Matt: Yeah, that scene has kind of developed again, which has been lacking for the past five years up until about a year ago. There weren't too many kids replenishing it and now you definitely see young bucks when you go to a hall show. Hall shows are way more fun than bar shows most of the time. Little kids don't give a shit what you play, they just want to rage!

Graeme: The other thing I find too is here, and in a lot of other cities, there are way more kids willing to sacrifice their house for a show. They're not looking to the venues anymore for shows because the venues have been losing money on shows so they're doing more "28 Goth" or "Euro Trash" nights. They're not making money on punk rock anymore so it's kind of cool that it's going back to where it belongs. Obviously, that being said, you realize there's no future in a career or making money doing this. I can't honestly say that this is my meal ticket. No, you do it because you love it and it's fun. Those shows are parties.

MRR: So besides the all-ages halls, what are some of the stores, labels and venues that still give bands a chance?

Graeme: Basically, there's one all-ages promoter (clean_up_your_act@hotmail.com) in Edmonton and he can usually get any place. For bar shows, there's DV8, Wunderbar or New City, they do shows that are pretty fun and chaos but they're pretty loosely run so it fucking starts at like 1 am or something, everyone is super pissed by the end but whatever.
Matt: But they all act like they're well run.

Graeme: You have a 30 minute set that starts at 1:30am and then there are five bands after that. In Edmonton, that's the downside, a lot of places have closed down because there's a lot of gentrification so a lot of sweet places that were doing punk and hardcore shows, can't do it because the rent is too high. Record stores were forced to close, like Octopus Ink Records, which was such a rad record store, they did so much for our city and now they're gone. But if you're a record collector, you're going to still find pretty sweet records here be it at the flea market, Free Cloud, Listen or Sound Connection.

Matt: And when Octopus closed down, the other record stores seemed to be getting all these punk collections from out of nowhere.

Graeme: One of the biggest problems with Octopus Ink closing was that it was like a home base for so many people in Edmonton and there was a culture around the store. How many times did you stop in on a Monday afternoon and there would be like ten corpses lying on the front lawn because they've been pissed for three weeks straight? Laying there, making out with their dogs or whatever. Now that, that's gone, it seems like a lot of those people are gone. They just don't have that place to get together and go to the same show. So now, shows are stretching out to anyone who gives a shit, really. It kind of sucks that some

of those charged out mothers..., aren't there as much anymore. They'll be back.

MRR: You two are leaving tomorrow for China to further study Kung Fu for three weeks, how much has this experience related to being in a band?

Graeme: Well, we've been doing it for two years. It's something that's a personal thing, we feel great doing it. It gave me a whole new perspective. Maybe that's why I don't care about the small stuff anymore or sweat any of that shit. I don't care about work anymore. A lot of it is just personal strength. I'm just working on making myself better one day at a time. If that's the case then I can handle anything.
Matt: Indeed.

Graeme: And that's what it's kind of been with the band too. Instead, of trying to stress and cram stuff, you take your time and learn. There's so much you can learn.

Matt: It teaches you what you can do vs. what you can't. And then you just do it. You stop worrying about the millions of things you think you can do, you learn what you actually can do. It applies to everything; it's nothing you think about. It shapes the way you interpret things. Interpret your own actions. It helps with everything, not just punk. I don't think Graeme or I thought, "Oh, this is how we inject Kung Fu into our tunes." Besides the fact that we spar while we jam.

Graeme: And spar on stage. And all the ma cho side of it doesn't play into it. I'm not some MMA fucking douche bag. I'm just into being well-centered. When you go buck wild at a show, people appreciate how much more energy there is. They know when we're playing that they're not going to get some broken chicken wing from your bucket of KFC dancing on stage with a microphone.

Matt: Too many feathers for not enough chicken.

Graeme: So yeah, it's that and not sweating the small shit and learning from it.

MRR: So, recently you guys were in Toronto recording the new LP, what was it like working with Jonah Falco (Career Suicide/Fucked Up) and Chris Hagge?

Graeme: It was awesome. I really feel that Jonah took the time to understand what we we're going for. Which is pretty cool because in Toronto there's a definite sound for hardcore punk, which I like, it's east coast stuff for the most part, I find. There are some exceptions but a lot of bands are influenced by Negative Approach, SSD and Urban Waste and I love that shit and it's always cool going there and seeing that influence when bands play but we're obviously, more closer to the west coast so influences being more like the Circle Jerks and the Weirdos and more that PUNK hardcore sound. It doesn't have that...

MRR: Aggressive mentality?
Graeme: It is aggressive but not like...

MRR: More style to it?

Graeme: Kind of but not saying that what they're doing has no style.
Matt: Just a different flavor.
Graeme: Yeah, and Jonah, because he's a total record collector and amazing musician, as well, he understood what we wanted to do. It was really fun. Although, to his credit, he had more vision than we did because when we got to the "studio," which was just the Fucked Up jam space...

Matt: That's not the band, it was a "fucked up" jam space. Haha.

Graeme: There were two rats screwing on the drums.
Matt: Jonah told me those guys powered the gear.

"I based my whole political platform on They Live by John Carpenter."

Graeme: Their love powers the amps! When we showed up, we saw his kit that he brings on tour and it was pretty beat up and one microphone in front of it, in my head I was thinking, "Okay, let's turn around and get the fuck out of here." But I'm glad we stuck it out because he had a plan and making it as sparse and minimal as possible is what it needed. So the drums and amps were recorded by the one microphone and Fucked Up lent us their gear so that's a "high five" and then we did vocals and mixed it at a studio. At first we weren't sure about flying out to Toronto to do it but after we heard the Omegas Sonic Order 7", which reminded us of the Bad Brains Black Dots sessions, we tried it out and I'm really glad we did. Plus, he took a few solos for a chew on it. We had a lot of laughs. He's a good man.

MRR: So, the new LP came out on Deranged Records in May. What are some of the differences you're starting to see between Deranged for the LP and a smaller start up label like Handsome Dan (handsomedanrecords.com) in Calgary, Canada with the first two 7"s?

Matt: Well, we've been super lucky with both of them. There's been faster releases and turnover with each than I ever expected. In both cases, they were waiting on us and not the other way around which is weird... and cool.

Graeme: And Handsome Dan, those guys had a newer label and only seemed to put out Calgary bands and when we played with them, they were probably the most supportive dudes. Todd and Dan were like, "We want to help you guys." I've never had that before where a label was into what you were doing. A lot of times you're kind of hustling to get your record out on a label but it was the other way around and they did a bang up job and kind of got our foot in the door with everybody. Gord was the same way with Deranged. Out of the blue, he wanted to hear the recordings and again, super supportive. It was fun to work with guys that understood the whole underground DIY side of it. Again, it goes back to the whole point of this band, there's no money to be made here so let's just make the best album we can make.

Matt: And both labels are fairly close to home, that wasn't something we set out to achieve, but it was kind of a bonus.

Graeme: It was cool too because Deranged put out some crucial Canadian records in the past ten years, like Career Suicide, which was the band that introduced me to the label. Others like the Bayonettes, the Tranzmitors and Statues and that's just the Canadian content. These were all bands you would hear about when you traveled around the country and you get to meet them and they're all cool and on the same label and you want to be part of the club too. Haha.

MRR: You touched on it earlier, how does record collecting factor into planning a record?

Graeme: I guess, in one way, it's like making a mix tape, and you know what the kicker is. You know, this is the song that starts it all off. And from there you kind of piece it together. You know which songs are better "intros" for side one and side two. The rest of it is, now that we have openers, we need closers and keeping it going through the side. You think of your favorite records like Hardcore 81 by D.O.A., that record cooks from start to finish or the self titled Adolescents and the way they come together because then you can't wait until this song's finished because "Creatures" is next.

MRR: Any favorite shows up to this point?

Graeme: Ah, I think the show at Tubby Dog with Autistic Youth in Calgary.

Matt: Yeah, there were a lot of dudes there into hardcore jams. With the singles coming out on Handsome Dan in Calgary, there was some buzz going on before we got down there.

MRR: That was the first time playing Calgary?

Matt: Yep and they were ready to show us support so it was sweet. As soon as our guitars were plugged into the amps, people were slamming each other in the face.

Graeme: We asked for that though. We also asked for one kid to get punched in the dick and another's heart on a stick.

Matt: When we first started playing shows in Edmonton, a lot of older crews were coming through like Jello Biafra and the GSM and that was cool just talking with them about tunes and their roadie was one of the best dudes and he was loving us so that was pretty fun. And, when we got to play with the Dickies, I got to see Leonard, bare ass naked from the waste down. That was awesome!

Graeme: He filled the jizz cup. And with the Tubby Dog show, it was the first time we thought, "Hmm, we might be on to something here." All the other times playing on bigger stages it was cool but people were still just checking you out. I remember that show, everyone was in your face and going fucking nuts! We weren't sure because it's not a 1000mph hardcore.

Matt: I think shows outside your hometown are a little better indicator of if you're on the right track as to making something that people are stoked on. All our friends come and see us in Edmonton and they're good dudes so they're going to support us even if we shit the bed a little bit. Calgary was a good test. Even this past show we did this weekend in Vancouver at the ALF house, which was our 2nd time there, our 1st show, was really awesome but this one was a step up.

Graeme: And even some of the other shows like getting to play Blackwater in Portland, it was just cool. I mean, they all stood around watching us but at least there was some sort of impact. You can tell when it's going over like a lead balloon. Playing Toronto was fun.

MRR: What's next for No Problem?

We just finished doing a small little west coast tour and to support the record we're going out east. We're going to play New York, Philly, Toronto and Montreal and all the places in between. Oh, we're in Chicago on my birthday. That's pretty large. I'm excited to see a lot of old friends, the shows will be rad I'm sure, but I don't have facebook and my cell phone has been disconnected...

Matt: Yet, it's still connected to a battery charger in the living room, which trips me out.

Graeme: Why? It makes a sweet clock.

Matt: It does make a kick ass clock.

Graeme: But it will be fun to see guys that I didn't think I'd get to see again because I wasn't touring for awhile. As well, I'm getting excited to see what bands we get to play with, I mean, that's all still being figured out but I hope we get to rage with some... although School Jerks will be gone from Toronto when we're there and that's one band we wanted to play with, those fuckin' bums.

MRR: Alright, we'll wrap this up with any shout outs or thank-yous?

Matt: Nope.

Graeme: There are absolutely no "shout outs."

MRR: Done.

KRÖMOSOM

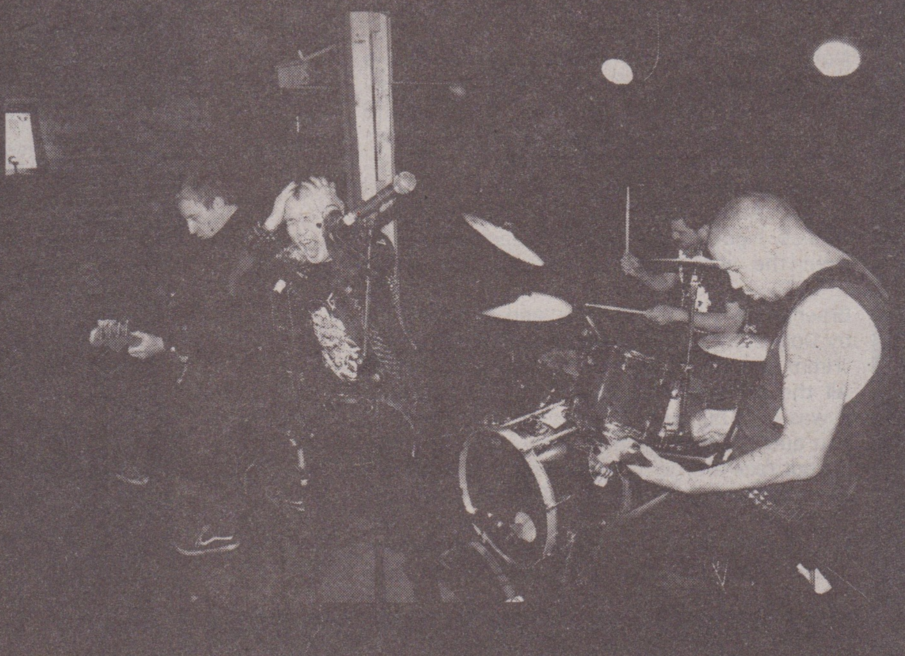
Mykel Board once said something along the lines of "wearing headphones is unnatural because it keeps one removed from the rhythm of the world." I tend to agree, but see that as a great thing. When the repulsive throng of crowded public transport really starts to make my flesh crawl, I reach for the most sensory alienating music there is in order to "leave my body." Lately, that music has been the soon-to-be-released Krömosom 12". With its wall of noise, I am spirited away to the pit, where I am fist pumping to a band seamlessly combining classic and modern eras of noisy hardcore. But there's no need to take my word for it. If you haven't heard of Melbourne Australia's Krömosom yet, you will, because they are coming to do it to you in the very near future.
Interview by Neil Bramley
Photos by Torsten Pheil and Samuel J Davison

MRR: So, Krömosom has brought together a pretty outrageous crew to make its terrible noise. How did it get off the ground? Also, I noticed Penky is playing bass for you now. Did you deafen Bart?
Yeap: Krömosom started when Pisschrist folded. I wanted to continue the style that I have played but take it in a more extreme direction. Most of the songs on the demo have been brewing in my head for years now. I have played with Kirk in a number of projects before this and we work well together. So when the time was right Kirk and I started jamming. Then we got Bart and Matt. We recorded a demo with this lineup. After six months of touring and shows, Bart decided to leave the band. Also, we parted ways with Matt. Now Krömosom features me on vox, Cormy on guitar, Penky on Bass and Kirk on Drums.

MRR: Well how about we haze the new guys then? What do you hope to bring to the table, Penky? Lay down a few laugh tracks for extra noise on the recordings? You and Kirk are from Brisbane, so you've got a partner in crime to help you squeeze in a few ska parts. And Cormy, you have recently moved to Australia from Ireland. Do you feel you have been hired because you are an authentic Murphy, now that they have Dropkicked Boston Matt?
Yeap: Easy Now!
Penky: Ah, well you see I've recently joined the band and therefore haven't put my signature stamp on it yet. Foots in the door now so expect the new stuff to be packed to the brim with arooga horns, clown honks, pogo boings and so on and so forth. It's really going to be something. Me and Kirk have organized a circus bit as our respectful nod to Brisbane.
Cormy: I was lured away from the fair isle by wads of cash. So far Krömosom's paid me a cool fifty mil just to show up for practice. I think they think they're a band. It's more like a circus run by monkeys. Nice little pun there, by the way. For the record, anyone who likes any of this so-called "Celtic punk" is a dickhead. The only band worth anything is Blood or Whiskey on their first album. People in Boston better get me a lot of drinks to make up for annoying me trying to claim they're Irish...*you're american.*
Kirk: I'm tugging my collar.

MRR: In all seriousness, though, this is a fairly drastic lineup change. What is going to change, and what will remain with Krömosom v2.0?
Yeap: The lineup is sick! With any luck, we would like to induct some interpretive dancers to heighten the Krömosom experience. Of course Neil will be the lead dancer!
Penky: We are all on high alert. We will not let down our leader.
Kirk: I try extra hard not to drop sticks.

MRR: Now what everyone probably always wants to know, and this is mostly for Yeap, how do you respond to people calling Krömosom "the new Pisschrist band," which I have heard on a few occasions. Do you feel any pressure to fill those pretty big shoes? What are the important similarities and differences between the two bands?
Yeap: I think it is inevitable that people are going to say this, and people always expect it to be as good as or better than your old band. To say there is no pressure is a lie. Every person who plays in a band secretly wants people to like their band. The band has hopes to bring the same or more aggression and energy. Musically apart from the obvious Scandinavian influences I would say there are no similarities. Krömosom is going down the noisier and rawer route.
Kirk: It makes sense to be interested in checking out new projects from members of bands you



like. The attention we were to receive from people familiar with Yeap's hijinx was expected. I don't think it has affected us in any comparison way, as we're quite a different band from Pisschrist, but people interested in checking us out for whatever reason is definitely extra motivation to do what we're doing well. Hopefully the demo has spoken for itself. The comparison comments aren't at all offensive though.
Cormy: How fucking dare you? Everyone knows it's "the new Cormy band."

MRR: "The noisier route," as you say, seems to be a fairly common one to take at the moment. What do you make of the current interest in "noise punk," and whom does Krömosom see as their peers?
Yeap: It's good to see it getting some recognition. Like any other style it will get popular for a while and then die out, the posers will move on. Under the noise I try to concentrate on writing a good tune. Old noise punk bands like Disorder, Swankys, Confuse did it…*This is rife style! My rife!* Even contemporaries like Lebenden Toten, Framtid, and Disclose (RIP) have solid catchy riffs…
Cormy: It's all about the spondoolahs. Since the Wankys got signed to Universal the whole thing's just gone crazy.
Yeap: We are just about to cut our next record deal with EMI.

MRR: The demo tape seems to have been a total hit across the board, and now you're making the step straight to 12". When will this see the light of day, and what do we have to look forward to?
Yeap: The 12" recording has taken a while. We recorded it at a proper studio this time. There has been a bit of a technical issue with the drum mix that needs to be fixed..that is why it has taken so long. It will feature four new songs and four songs off the demo. If there are no hold ups the 12" should hopefully be out by late April. Out soon on Havoc, Hardcore Victim, Freedom Fighter and D Takt N Rå Punk.

MRR: How come so many labels are involved in releasing it?
Penky: Hint…it starts with pyramid and ends with scheme.
Yeap: To keep it cheaper in different regions of this stinkin' world.

MRR: Then there is the split with Isterismo. When is that one due?
Yeap: The split is going to be out some time after July. In time for our Japanese tour with our mates Isterismo. So from Hardcore Survive will release it.

MRR: And yet again, there is the US tour and then the Japanese tour that you guys have lined up. Why does Krömosom refuse to slow down?

Yeap: Yeah we have a tour booked in July. We will start on the East and finish in the West. We are touring the west with Warcry. Here are the dates:

7/1—Boston
7/2—NYC
7/3—Philly
7/4—Baltimore/DC
7/5—Richmond
7/6—Asheville
7/7—Atlanta
7/8—New Orleans
7/9—Houston
7/10—Austin
7/11—Austin
7/13—Seattle w/ Warcry
7/14—Portland w/ Warcry
7/15—Oakland w/ Warcry
7/16—SF w/Warcry
7/17—LA w/ Warcry
7/18—LA w/ Warcry.
Then it's off to Japan in September. Our first show is with the mighty Gauze! Creaming myself.
Penky: I just ride the coat tails at the speed they move.
Kirk: We're getting old, race against the clock. Don't want to be a non-Japanese band full of people post 30.
Yeap: Too late for me.

MRR: Does everybody in the band have at least two other functioning bands? What other projects are everybody involved in, and honestly, where do you find the time to do them?
Yeap: Bloody Hammer.
Penky: Bloody Hammer, Panel Van Halen, Oxygen Titties.
Kirk: Bloody Hammer, Colossal Youth
Cormy: Nuclear Death Terror, Fuil Na Seanchoille, Raw Arse. Can get a little hectic but hasn't been a problem yet. Everyone does it I guess.
Penky: Looks can be deceiving, Bloody Hammer is almost Krömosom with a costume change and PVH is more of a gentlemen's club.

MRR: A bit of cosplay never hurt anyone I guess, but it sort of seems the lines between punk, metal, and rock genres are becoming more blurred by the day. As able gents who cruise around a few different styles, what effect do you think this will have on music in the long run? Feel free to entertain and generalize.
Penky: So you're saying we ain't legit, eh? I'm a cultured man who likes the finer things in life like Cockney Rejects, RoseT and Gauze. That said mixing Gauze with Cockney Rejects is like dunking a sausage roll in a pint. Always best to do what it says on the tin and do it well. I think Krömosom does that.
Yeap: What Penky said!

MRR: Any final bombs you might like to add?
Yeap: Comes mosh and party with us. Love and Hate mail to dbeat_holocaust@yahoo.com! Cheers

NIGHTGAUN

Nightgaun are a noisy hardcore punk band from the desert wasteland of Tempe, Arizona. Their second EP Absurdity of Meaning *was recently released in time for their West Coast/Southwest tour in late May and early June.*
Interview by Andy Watson, Photos by Danny Johnson.

MRR: Who are you and what do you do?
SBG: I'm Sean B. Gone and I play the axe!
Joe: Joe, vocals.
Chadd: I'm Chadd and I play the drums.
Gerson: Gerson and I play bass.

MRR: What influences you guys, musically and otherwise?
Joe: Our tastes in music are pretty varied, but I think the main influences for all of us are fun, loud, fast, angry, and catchy.
SBG: For me it's old and new bands, from rock'n'roll to noisy distortion that have power like Gloom, Motorhead, Disorder, and Gai.
Chadd: Destrucktions, Kaaos, Canadian Bands like Haymaker and Left for Dead, Boston bands like Jerry's Kids and Gang Green. I'd say the Skeptix also have a good influence on any band I do.
Gerson: Musically we are influenced by Japanese bands like Gai, Confuse, and of course Gauze, mixed with Finnish punk like Kaaos and Destrucktions. In addition to musical influences I feel we are all influenced by different life experiences, which drive us to play the fast, aggressive sound that Nightgaun has.

MRR: Not to kiss ass but there are so many bands out there just trying to be cookie cutter clones of Discharge and Confuse, and while I definitely see the influence, I feel like you guys take that in a bit of your own direction and don't limit yourself to those influences. Do you feel like it's important to do so?
Joe: I like a lot of current bands that go for certain "tribute" styles. I don't see anything wrong with that. While we're not brilliant songwriters, or great musicians, it is important to us to try to write songs that are our own style.
SBG: There are a lot of bands out there doin' the whole Discharge or D-beat shit. To me I think the word D-beat is sooo played out these days, there is so much you can do to have your own sound and really make people remember. But everything is recycled. You just have to be creative and have a raw direction.
Chadd: I think when we started this band we all had different ideas and styles of playing music to where it all just blended together nicely. Starting a band just to be "power violence" or starting a band just to be "raw punk" is fine, but I think doing your own thing and not limiting yourself just to what's already been done 100 times is way better in the long run.
Gerson: I do feel it's important to try to make your music unique, even though with so many bands it's pretty hard to do so. It's interesting to see resurgence in raw punk/japcore, and even though it's getting played out there are a lot of excellent bands playing that style of hardcore.

MRR: You guys usually rip straight through your set, with Joe saying very little. Why no drawn out speeches about why Coca Cola and Nike are bad and who to vote for?
Joe: We play fast as fuck and louder than hell, which I think is a statement in itself. Our sets are all about energy and volume, why interrupt it with needless speeches? Besides, most gigs aren't appropriate venues for discourse. I like talking about our lyrics before or after a set, but not during.

SBG: I have been to plenty of gigs where they play and play and play, you think you're at the endless show. I really hate it when bands play too damn long because you lose everyone. Keeping it short and cranked to the max is what I dig. It's okay to talk about things sometimes but you can't hear much because the reverb is through the roof with Joe, ha ha. But really, getting on the soapbox every gig is hella lame. I've had my share of gigs like that.

Chadd: I like putting all my energy into ten minutes of a set rather than playing 25 minutes and just letting it die out. Even the fastest bands can get boring if they play too long. Talking about your lyrics is great, but I think a lot of the time it can sound like you are preaching to a choir.

Gerson: We all live in a privileged society where we don't have to worry about getting clean water and food, and where we can push ourselves to our own limitations and reap the reward. I feel like reiterating played out political rhetoric would be insulting to punks. There are definitely some bands that can do that well, but we would rather just play and let the listener take what they can from our music without too much of our influence.

MRR: Is Nightgaun a political band?

Joe: My lyrics cover different subjects that are personal and politicalw. "A Fleeting Desert Eden" is about water law irrigation in the American southwest. "Idle Tantrums" is a rant on mindless ranting. "Drone Attack" is about 21st century warfare, specifically the CIA and other civilian entities' roles in the war on terror. "Disgusting Affront" is about Arizona's horrible and hypocritical interpretation of federal immigration policy. "Burden of Sisyphus/Absurdity of Meaning" is inspired by Albert Camus and humanity's conscious and unconscious quest for truth and beauty.

SBG: For me, no, but when I read Joe's lyrics, they are in that direction. But I don't feel like we are a band on a political mission to tell the people at all.

Chadd: Ideally, yes, but for me, being behind a drum set all the time, it's mostly about expressing my own feelings and aggressions.

Gerson: Our lyrics are politically themed, and we all share similar core values regarding sexism, homophobia, racism, and why said things are wrong. We aren't pretentious college youths pushing unrealistic political ideals, but we are not pure nihilists who believe in nothing.

MRR: Any specific reason for the bat imagery?

Gerson: Bats are native to our state, and they're beautiful and intriguing. Somehow a bat just became engrained in our imagery.

SBG: Ah, the bat, yes. When we started jamming I wanted to have a logo or a symbol, just something that would be rad and darkish in a way and I thought of the bat because there is so much you can do with a bat. It goes on with caves and the night and more you could use for the band art and I thought it fit great with Nightgaun.

MRR: What is it like to be punk in Arizona?

Joe: It's cool enough. Arizona is socially and politically conservative, our statehood dates back to the Mexican-American War and the false concept of Manifest Destiny, our water reservoirs will soon be empty, and only Mississippi spends less money than us on its students! Traditionally and continually, it's a cultural wasteland and ethically bankrupt! I think these factors make it even more fun/worthwhile to push back at the ugly and boring mainstream and be a part of a loud, freakish, deviant, creative, punk scene.

SBG: What is it like for us desert rats out here? It's the Wild West, ha ha. It gets pretty gnarly wearing your engineer boots when it's 99 degrees outside at 1am. Try slamming in that shit—now that's punk! As for gigs, we get a handful of righteous bands that come through, plus the rad bands we have out here that we play with like Magnum Force or Avon Ladies or Sinking in Shit and a lot more sick shit too. The places we have to play are rad, like the Slurp and AM West. Sound Kontrol is sick because they have this biker bar across the units that sells beer to anyone, haha, and there's also the shitty T-Pot out on the rez. There is also one in the works right now—Joe and our other friends just scored a 5,000 square foot warehouse to do pretty much anything.

Chadd: It gets unbearably hot in the summer and it's definitely not the punkest city overall, but I think what little scene we have is a strong one. Right now we have some sweet places where shows are happening, not to mention some really awesome bands and people. I think it's finally starting to hit elsewhere and more and more bands want to play here.

Gerson: Arizona is definitely not as hyped as other parts of the country but it's had a decent DIY punk scene for years. I have lived in the state for most of my life but have traveled plenty, and even though local politics are unsavory and the climate can be harsh I definitely enjoy living here. It is at times frustrating to have to be overlooked because one's band isn't from PDX or NYC, but for us it just makes us put that much more effort into playing well, putting out good records, and touring as much as our schedule allows us to.

MRR: Do you think there is a certain degree of novelty to the fact that punk written in Japan, Scandinavia, and England in 1980 can inspire people in Arizona in 2010?

Joe: Everybody's heard the bird is the word. All rock'n'roll, and music in general, borrows from the past. There is some novelty to it, but the sounds and history of international punk are too awesome to ignore. What would we all be doing without it?

SBG: I think it's great that '80s hardcore bands laid the path for us and we still listen to punk classics from all over the world to this day. Other kids don't listen to older music, only the new stuff, whatever is on the radio. Nobody goes out of their way to find bands—they are just thrown to them. I think that punk is the only music that really holds onto its culture and starting grounds and that is an impact that we still listen to older bands and won't forget them because there is a lot of good music being forgotten.

Chadd: Where you're from I think has a big impact on how you do things. So yes, even though America and the three countries you listed have our own cultures and ways of living, working, eating, etc, I think it's rad that we can still play our own styles of punk to their full extent and inspire each other.

Gerson: While it may seem there is some novelty in an Arizona band playing our style of music, that's never been the case for us personally. We are just playing a style that we enjoy influenced by bands that we have listened to for years.

MRR: What does the future hold for Nightgaun?

Joe: We're recording our second EP in a few weeks, and we'll be playing a bunch of shows in Arizona for the next few months. The plan is to do a full US tour in the summer, either before or after Chaos in Tejas, the scummier, punk version of Cannes Film Festival. I'll continue to talk shit about the VIP boat parties, at least until I'm invited.

Gerson: We will be recording for a new 7", writing more music, and touring during 2011, whenever our schedule allows us to. We will also remain active in the Phoenix punk scene in general, whether it's playing with bands or setting up gigs.

MRR: Any closing statements or shout outs?

SBG: Keep on rockin' in the free world! Oh, and up the cider punx!

Chadd: Thanks Mr. Wax for doing this interview!

Gerson: Look out for Nuklear Blast Suntan, amazing noisy raw punks from Augusta, GA! They just released an LP that is totally awesome. Thanks to all the punks across the south who helped us with our last tour, we had a great time! And heads up to the west coast, hook us up with Diet Mountain Dew and Nuttie bars.

GATILLAZO IN MEXICO

A SHOW REPORT: INTERVIEWS WITH GATILLAZO. LA MERMA. ALERGIA. SEDICION. AN OLD SCHOOL PUNK DE MONTERREY Y DESOLUCION SOCIAL

By Gilberto Húmar
Interviews by: Gilberto Húmar and Herón Zaragoza
Photos by: Gilberto Húmar and Francisco Cabrales

On March third and fourth, thousands of punks from different scenes from all over Mexico and even punks from different countries like Costa Rica and Canada travelled to the city of Monterrey to witness the return of Evaristo to Aztec lands after his first visit in 1990 with the mythic band LA POLLA RECORDS. LA POLLA (Spanish slang for penis) and GATILLAZO (Spanish slang for premature ejaculation), so there's your pun if you wanted to understand why Evaristo said in many occasions "I named the band Gatillazo because La Polla is not working anymore." GATILLAZO debuted in the city of Monterrey Nuevo León México playing songs from their self titled debut album, (Oihuka 2005), *Dianes Legales* (Maldito Records 2007) and *Sex Pastels* (Maldito Records 2009). The lyrical content in the new GATILLAZO songs do not differ that much from the ones Evaristo wrote with LA POLLA RECORDS, maybe because things have not changed in the past 30 years. New classics like "Asociación De Vecinos De Toronto," "Mucha Muerte," "Gora Mari," "Fosa Común," "Sangre y Mierda," "Pijos Powers," "Santo Rosario" and "Hsuicidio" were some of the favorites that night in Monterrey.

Past the first hour of the show Evaristo spewed out the introduction for the first LA POLLA RECORDS song: "Esta va para todos nuestros maestros, curas, sacerdotes y demás educadores... ¡Han fracasado hijos de puta!" After that eloquence an unanimous cheer burst at the same time that Evaristo recited the first lyrics of "Salve" from their 1984 LP of the same name: *Salve Regina, Mater Misericordia, Mater Misericordia*. Selected LA POLLA RECORDS songs pleased the different generations gathered that night like "Porno en Acción," "Johnny, El Escorpión," "Carne Pa´La Picadora," "Punkyfer," "Txus" (my favorite of the night), "Delincuencia," "Memoria de Mi Muerte," "Así Es La Vida" and a powerful closing performance of "Odio Los Partidos."

Great performances by GATILLAZO and all the opening bands like ZYCLON B, MENOS VALIDOS, LA MERMA and DISOLUCIÓN SOCIAL in Monterrey and INADAPTA2, FALLAS DEL SISTEMA, ATOXXXICO, KASO PERDIDO and SEDICIÓN in Guadalajara. Both shows were very important in the history of punk rock shows in México despite the riot, beer bottles and general chaos that followed the Guadalajara show. Evaristo, the aging but unstoppable front man made that stage a part of himself with his charismatic persona and his incombustible attitude. Behind the rawness, rage, irony and elegant hatred (or pequeñas bombas de odio like he describes them) there is a very humble person who still struggles with understanding why people want to have their picture taken with him while giving him the moniker of "El Puto Amo." I had the opportunity to talk with him and Angel from GATILLAZO and several members from the different opening bands from all over the country who gathered for this historic event. The GATILLAZO Mexican tour was a proof that is possible to unite scenes and do top quality events in Mexico maintaining DIY ethics and honesty.

I would like to thank Sapo at Zapito Records for the opportunity to be a part of this event, Ana at La Bizarra Producciones, Pamela Merino at Panozhita de Zombie Records, Herón Zaragoza of Skalo and Triful-K Records, Ahydeé from CH.T.M and Kutre Productions, the caring Cervantes Monroy family who put us up in Monterrey, the cool punks who guarded from Mexico City, Zacatecas, Queretaro and Colombia who shared beer with me outside the sound check, Gerardo and Alcoholic Youth for their hospitality and all the bands who opened the shows and accepted this interview for *Maximum Rocknroll*.

EVARISTO. GATILLAZO. EX-POLLA RECORDS

MRR: Hello Mister Evas. Let me be the first of the hundreds of Mexicans who are going to ask you the very same question. What took you so long to get here?

Well, the main reason was that we weren't invited in a serious manner in the first place. It is very hard to find a booking agent who can keep the tickets low and accessible and not triple or quadruple the prices once I get there and there's nothing I can do about it. Something way scarier than flying in airplanes to me is knowing that somebody is stealing in my name. For that matter let me the one stealing and not just take the blame from somebody else.

MRR: How has been your stay in Mexico? What are your opinions on the country?

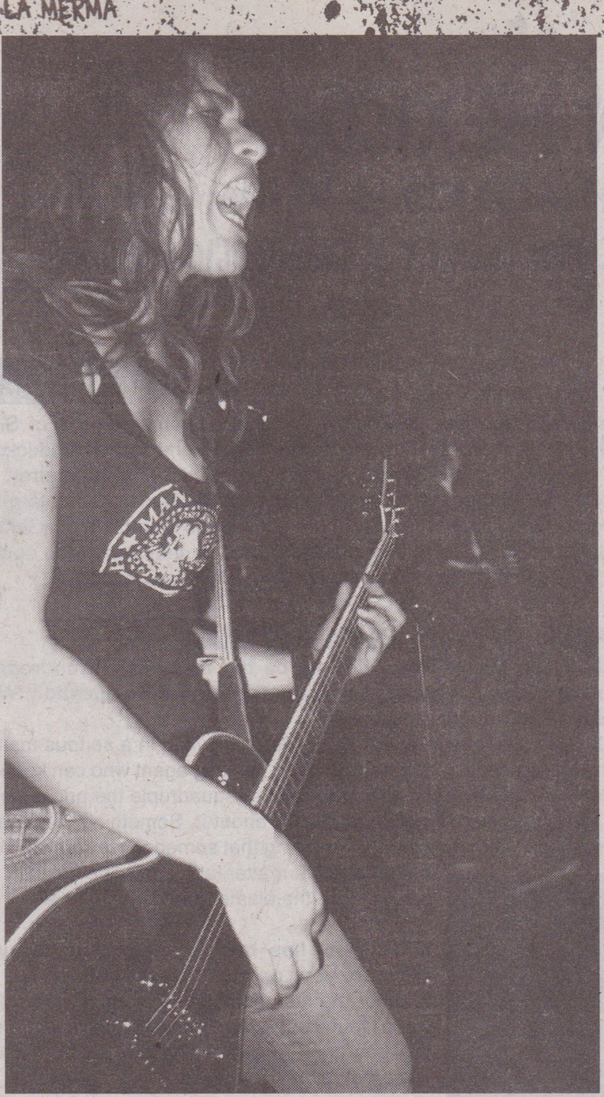
Well for the last months I've been really anxious since I found out I was coming to Mexico until I saw this guy right here (pointing at Alex from Zapito Records) when I relaxed. Also arriving to the airport I was welcomed by a funny security officer who told me "You are an authentic pirate" while mocking my earrings. I acknowledged her with a straight face so she can realize how fucking dumb her joke was to me. My opinion on the country? Well it's impossible to have a solid opinion on a country you only have visited for a week but I can tell you I loved the food so far. The fucking food is goddamned good! We've been victim of the classical practical joke: "Go ahead, try it, it's not spicy at all" but we survived. Everything has been great so far.

MRR: How is the setlist for this tour? Are there any La Polla Records songs?

Oh yeah! We even included our "Greatest Hits" and all that shit. Seriously, I'll sing every GATILLAZO or LA POLLA song with the same pride but my idea in the beginning was to separate LA POLLA from GATILLAZO. LA POLLA sounded great at the time but we are a new group even though there are a couple of former POLLA RECORDS members in the GATILLAZO line up. The crowd will always ask for a POLLA song. LA POLLA's shadow is long and cylindric.

MRR: Twenty years ago LA POLLA RECORDS played Mexico while promoting *Ellos Dicen Mierda, Nosotros Amen* (They say shit, we say amen). Now with GATILLAZO you are promoting your new record SANGRE Y MIERDA (Blood and Shit). Is it maybe a prophetic coincidence? What's the connection between scatology and your song-writing?

Well, regarding the "shit" issue there's not really any deep meaning behind it. It's just a funny swear word I learn as a kid and after 30 years of being onstage it just never lost it's fun to me. Now onto the new record. We wanted to do a quintuple record but we realized it wasn't



going to be ready for 2013 so we got this one (*Sangre y Mierda*). This record lacks the ironic and sarcastic songs from the previous records because we wanted it to be a stronger, raw record with crude lyrics. We recorded its counterpart already but the lyrics are not finished. We only have about four out of fourteen songs from the other record.

MRR: What's your stand on file sharing before official date releases?
Once we finish recording a record it does not belong to us anymore. If you want to post it online or post it up your ass it's fine with me. I've been lucky enough to enjoy success with the second group that I formed. There's no need to get into the whole "How many records have we sold?" and "Why you make a lot more than me?" bullshit.

MRR: Did you prepare on a different way for your Mexican shows?
My preparation for Mexico was like anywhere else. The only different situation right now is my sore throat. Maybe some water with lemon will get me right. Speaking of lemons, do you know where can I get some at any nearby store? If you tell me there are no lemons in Mexico you'll be telling me a huge lie. I could get some red wine also. It doesn't help me to clear my throat at all but at least I won't give a shit about my singing afterwards.

MRR: What are some of Evaristo's fears?
Shit! Abuse of power, airplanes, cops and fat spiders.

MRR: What will you bring home from Mexico?
A shitload of stories to tell my friends. My friends work as factory workers, construction workers, painters and all kind of jobs that I'd probably be doing if I were doing music. So telling them my discoveries it's an obligation. And I'll be happy to tell them my stories without a microphone or a camera so I can tell them the stories the way the Basques do with our "goddamns" and our "fucking mother of Christs". You know, to keep us from offending anybody.

MRR: Any greetings for the Mexican punks or your online readers?
Well I don't own a computer but I do know how to greet. My father taught me good manners. I could use some Mexican slangs but I've been in places where I try to imitate their accents and they always end up pissed at me.

ANGEL. GATILLAZO/ROCKAÍNA

MRR: What's your opinion in this your first time playing in Mexico with Gatillazo?
It was equally fun and instructive at the same time, *estuvo padrísimo wey!*

MRR: What was your opinion on the opening bands you had the chance to listen live?
I only had the chance to go to LA MERMA's show at the Iguana Bar after the Monterrey show and let me tell you that their Eskorbuto renditions really amazed me. Now I'm checking the rest of the bands online and let me tell you that I'm hooked at "Porque somos lo que somos" from INADAPTA2.

MRR: Tell me about your latest full-length *Sangre Y Mierda.*
The title speaks for itself our intention along with the result.

MRR: What are the plans following the Mexican Tour?
Prepare our new setlist, play *Sangre y Mierda* wherever we get invited and enter the studio to finish the other record as soon as Evaristo finish the lyrics. I can tell you the title, it'll be *Rubias Torrenciales*

MRR: How was the reaction of the Mexican crowd different from your previous shows in other Latin American countries or Europe?
If you are talking about the Guadalajara show where people entered the show by force, well that happens pretty much everywhere. The whole thing about stealing beer bottles and tossing them onstage after we played was completely new for us. But you can't blame everybody. There were lots of people who came to have a good time and that's what we take home with us.

MRR: Something to add for *Maximum Rocknroll*?
Take care cabrones!
www.gatillazo.com

CLAUDIO. LA MERMA. NOGALES SONORA

MRR: How was your experience in the first GATILLAZO show in Monterrey?
We were a little apprehensive at the beginning since there were no equipment for the opening bands and we all were like "what the fuck?!" but everything came out good at the end. Everybody played their set with no big hassles.

MRR: How has the experience of sharing the stage with one of your biggest influences as a singer like Evaristo was to you in his POLLA RECORDS days?
It was a fucking blast! LA POLLA RECORDS was one of the first punk rock bands in Spanish that were introduced to me almost 25 years ago and sharing the stage with them was something I never thought I'd do not even in my wildest dreams. Something to be proud of for sure in all these punk rock years.

MRR: Were you nervous about being the only band outside of Monterrey opening in such an important event?
Yes we were I must confess... Four months before that show we played the same stage at a Collective (an event where several bands from the country gather and share the stage and ideals) and everybody in Monterrey was very supportive towards us. We were a little bit scared since the previous band was kicked out of the stage for being disrespectful. They were chanting: "Evaristo! Evaristo! Chinguen a su madre!" Ja, ja. So when I took the stage at the verge of shitting my pants I told the crowd, "Evaristo is not here but we are La Merma and so are you." We started our set and received a great response from the crowd.

MRR: What's your stand regarding protesting massive events by

the use of violence inside the scene?
I think it's really fucked up because it's really hard to bring these kind of bands in México and all the negative input these people show at the events keeps the organizers from doing shows. The problem is that because of the unconsciousness of very few punks we all have to pay. And that's of course talking of the scene in Mexico, which is the country where I'm allowed to give my opinion since it's where I live.

MRR: How's the MERMA documentary going and your long-waited new record? Did you guys play any new songs at the GATILLAZO show?
The documentary (*15 Años de Camino*) is doing great! People liked it so far and we keep moving it around new places with really good people. Our new record has been cooking for over ten years since our last record came out (*Saludo Al Tirano* Cochebomba Rekordz 2001). We are finally hitting the studio in May to start busting our ass on it. We only played one song from the upcoming record, called "Cholos de La Vírgen."

MRR: The day after the GATILLAZO show you guys played Saltillo, México for the very first time. How was the experience of playing with old and new bands in the scene like ALERGIA, DEAD BASTARD and LA COSTRA?
The folks from Saltillo invited us months ago and they promoted the event pretty well. They even distributed some of our music around to the kids. It was great to see people chanting our songs in a completely new city especially if it's done in a ethical DIY manner. The people are great and gave us a really positive vibe the whole time.

MRR: What differences and similarities did you guys find in the States of Nuevo León and Coahuila in with your home in the State of Sonora in the fields of massive shows and small gigs?
To me it's the same everywhere. We have met great people here and over there. The only difference might be that over there they got some crazy drivers and here in Nogales we drink all day. ¡Salud compadres!

MRR: What are your touring plans? Last comments?
We still have some places to cross out of the list. We're planning to do a mini-tour in California in August and do a couple of Chicago shows in September. We cancelled our European tour this year because of the recording of our recording schedule but we're working on it for early next year. Maybe March or April. Well for last comments just thank you Gilberto and saca las pinchis cheves! We are LA MERMA and we'll be around whether some people like it or not. We have a great connection as a band and that pushes us into positive things. Salud compadres and see y´all in the road.
Sincerely, El Claudio. www.myspace.com/lamermuda

MARTHA. ALERGIA. SALTILLO COAHUILA MÉXICO

MRR: Hello Martha, please give us an introduction to Alergia and the bands who represent the Saltillo scene?
Alergia started in the late '80s having our first formal show August 27 opening for TORTURA AUDITIVA from Mexico City. We are the second punk rock band in Saltillo after ARKANHELL who've been playing for over 25 years.

MRR: The day of the GATILLAZO show in Monterrey a horrible massacre involving automatic weapons and hand grenades terrorized the city of Saltillo. How did this affect your show with LA MERMA that was supposed to take place the day after?
Well the city was out of control; you could feel the fear everywhere and a lot of people stayed home that day. We needed to take our stand and continue with the show with LA MERMA. People were happy that we did not cancel the show. There were no major disturbances on Saturday but we did have some cops heavily armed in front of the show. Good thing they didn't bother us. There was a low turnout at the show because of the fear but everything went smoothly.

MRR: In which way is this never-ending violence affecting the scene?
It affects us a lot because of the general fear infusion. Even the punkest motherfucker is scared shitless haha! It affects the logistics of the shows, the crowd and the bands. You can't be sure if you're gonna make it to the rehearsal or the show and a bunch of fuckers will shut you up with gun shots just because they feel like it. Sadly this is never gonna end. I can't give up names, but we all know where it's coming from and who they are. The problem is that the government is not doing anything, and even us too.

"EVEN THE PUNKEST MOTHERFUCKER IS SCARED SHITLESS"

MRR: Tell me some of the venues in Saltillo? How's the support? Are you guys being hassled by the local authorities?
There are a couple of bars doing shows and supporting the scene. That's great since they have permits and we don't get in trouble. Bars like Claustro, Murga, Confesionario. There are also a couple of venues that we rent for shows. We need more venues for all ages shows since every time we have a house show we get to deal with the police. Same shit happens everywhere in the world.

MRR: In which way did the GATILLAZO show help bringing a bigger draw to the shows? Were there people from different states who travelled to Monterrey to the GATILLAZO show and then stopped by Saltillo for LA MERMA show?
It usually helps in that way. We get people from different states every time there's a massive show in Monterrey. But as I told you the gun shots were way more influential than GATILLAZO.

MRR: What are your plans for the future? Contact information?
We would like to finish our new record this year. We want to keep on playing and tour outside of the State. We get in touch via facebook and e-mail. Get in touch with us and we can set something up for you guys here. We want the Saltillo scene to keep on growing. Don't be afraid of the shoot outs.
www.myspace.com/alergiapunk
alergiapunk.blogspot.com/
www.elsonar.com.mx/alergia
mar_x666@hotmail.com (Martha Durón)
hector-frehley@hotmail.com (vampiro)

ALERGIA

PACO. SEDICIÓN. GUADALAJARA. MÉXICO

MRR: How long since you guys been playing? What was the reason of your hiatus?

We started in 1988 and entered a hiatus after our bass player Christopher Zimmerman died on a plane crash. After that we struggled in keeping a steady lineup so that's when we decided to give it a break.

MRR: Tell us some of the places and bands you guys have played?

We played all over México and toured twice Spain and the Basque country in 1992 and 1999. On those tours we visited over 30 cities. We played with MASSACRE 68, ATOXXXICO, SS20, HOCICO, TRANSMETAL, NEXT, SINDROME, XENOFOBIA, SOLUCIÓN MORTAL, CONVULCIONES and opened for international bands like LA POLLA RECORDS and ESKORBUTO in their first and only concerts in Mexico and THE CRAMPS and CANNIBAL CORPSE just to mention a few.

MRR: How was your experience at the GATILLAZO concert in Guadalajara and in which way differed from Monterrey?

The concert had different phases. There were some doubts about if we were going to be able to play or not, a lot of panic because of the riot and the people hurling beer bottles. There were some disasters inside and outside the venue. Monterrey was a neat show maybe because of the scene is different in a way that everybody knows everyone. It was like a huge show with just friends. Guadalajara we felt a bit of discrimination against the local bands like FALLAS DEL SISTEMA, INADAPTA2 and us because they cut our set short for the Spanish band KASO PERDIDO and we used the backline sound. But we left the stage ready for GATILLAZO.

Did you guys share Mexico's communal thought of maybe never seeing Evaristo again after LA POLLA RECORDS disastrous Mexican shows in 1990?

After we played with LA POLLA RECORDS in 1990 we were sure they were coming back because the concerts went great. What we did not know was what happened after the concert like the band being ripped off by the promoter and left on their own with no money in the middle of nowhere Mexico. Evaristo told me about this via telephone once when we were touring Euskadi.

MRR: What does the scene in Guadalajara has to offer to all the touring bands?

We are a bit disconnected with the Guadalajara scene and we feel an apathetic feeling towards it. Your better chance is to try set something up in Mexico City or Estado de México for sure.

SEDICIÓN

MRR: What are SEDICIÓN´s plans for this year and the apocalyptic 2012?

This year we will present the band's anthology with twenty new songs properly recorded and mixed and also a mini tour in Mexicali and Tijuana by the end of July with SOLUCIÓN MORTAL. We have a Puerto Rican tour in the works and hopefully will be able to record the part two of our anthology by 2012 and keep on playing new places.

You can contact us at: sediciongdl@hotmail.com, myspace.com/sediciongdl, and looking for my facebook at: Francisco Javier Cabrales Barajas (bass player). Invite us to your city and keep on spreading the positive attitude so this whole movement prevails like a good thing and not with the negative aspects the press love to label us. Salud!

GERARDO. MONTERREY OLD SCHOOL. COLECTIVIDADES.

MRR: Being a old school punk rocker in the Monterrey scene let me know in which way massive shows like Gatillazo affects the Monterrey scene?

It does not affect us in a bad way at all. This was an event that broke some taboos and opened new expectations in the topic of huge shows. Back in the day we set up a SIN DIOS show and a couple of shows at the local gymnasium and those were one of the first massive hardcore punk shows done in a strictly DIY fashion in Monterrey. After those shows people got the courage to start doing quality shows with good venues, sound and great bands. GATILLAZO is a proof of this. I think the new punk generation will take control of these events thanks to old fucks like ourselves who gave them the start.

MRR: There were different generations and underground tribes congregated at the GATILLAZO show. How was your perception of all this?

We found out about the GATILLAZO show in November 2010 and the first thing that crossed my mind was the enthusiasm of the punks from my generation who grew up listening to LA POLLA RECORDS. I had my doubts about the costs that carry doing these kind of shows, and if the young blood were familiarized with LA POLLA and if they had an idea who's the man leading this new band GATILLAZO. Ana and Alex from Zapito Records, the main promoters took the chance with courage and they came out with great results. The crowd had fun and the turnout was great and the young kids and the old farts were jumping, moshing right in the circle pit, some on the floor, some with a broken jaw but all of us with a common feeling to sing and have a great time. It was an historic event for sure and very emotive to see my friends and their kids and my own kid sharing that special moment. I can imagine him saying "Fuck, my old man really had a good time when he was my age."

MRR: Tell us about the Monterrey Colectivos and the reason of why

you stopped working on them.

The collectives started back in 1990 and the last one I was a part in was in November 2010, right at the 20th anniversary of the Colectividades. The reason they don't do them anymore is because nobody wants to compromise without receiving something in return and when somebody helps people start to talk bullshit saying we're doing this to make a profit, and to play egotistical rockstars and we're being manipulated by the EZLN or the pseudo liberal Revolutionary Democratic Party in Mexico (PRD). Ha ha ha!

I think there are going to be more collectives in the future, I just stopped being a part of them if there's not an honest cause. Nowadays they're just parties (and don't get me wrong I love it) more than social causes. Sadly the new generation is not interested in the country's politics and how it will affect them. I want to let be known that the idea of promoting social awareness over music at the collectives is my personal opinion; everybody can have their own. There might be an event in 2011, but I doubt I will be part of it… well who knows.

"THE NEWS IS WATERED DOWN BY THE GOVERNMENT WHO ARE THE ONES WHO WANT US LIVING IN FEAR AND KEEPING US FROM THE STREETS."

MRR: How's the drug-violence affecting the scene in Monterrey?
I don't think it affects us as a scene directly. The news is watered down by the government who are the ones who want us living in fear and keeping us from the streets. It does affect massive concerts maybe but local shows have been having a low turnout in the past years for different reasons. The drug cartels know the population is not their enemy but the government is using that excuse to label everybody as a suspect.

MRR: Who are some of the local bands, old and new, we need to be aware of in Monterrey?
From the old school you have DISOLUCION SOCIAL who opened for Gatillazo, CABEZAS PODRIDAS, DERECHOS HUMANOS, ALCOHOLIC YOUTH, MADRIZA SALVAJE and some of the new school are ZYCLON B, MENOS VALIDOS, RADIO REPUBICA and HELL MAIZTROS. There are the classic self-proclaimed punk bands who enter the scene without a honest proposal just trying to follow a trend and be local stars. No big deal about them as long as they show some respect.

MRR: What's your new project to help keep the movement alive in Monterrey?
The hardcore and punk movement in Monterrey fell from being combative and spreading a social message to just shows and party. I would like to start doing shows to spread information and social awareness. I have the support of my friend Marcos "Chinakate" Cervantes from the Sonoran band The Yerlekererem who is currently living in Monterrey and offered his valuable help in the making of new shows for all of us to enjoy. We want to start making shows, bring great bands from every part of the globe. After watching the Gatillazo response we know it's possible.

MRR: What does Monterrey have to offer to all the touring bands?
Come over bands from the world! You just had a taste of how friendly are the Regiomontanos. We party like nobody's business and never let any band down. We always try to have a decent sound and venue and we're very reliable. Feel free to contact me at tkargoelpayaso@hotmail.com and we hope to see you Gilberto back in this land for a future event.
Gera A.

"WE PARTY LIKE NOBODY'S BUSINESS AND NEVER LET ANY BAND DOWN."

OCTAVIO, DISOLUCION SOCIAL, MONTERREY

MRR: How long has been DISOLUCION SOCIAL active as a band?
The idea of DISOLUCION SOCIAL was conceived in 1987 by the three brothers Raul Gonzales on guitars and vocals, Oscar Gonzales on bass and me Octavio Gonzales on drums. We started on a very informal way and I think we still keep that style. We have been together for almost 25 years now with the same lineup.

MRR: How you guys were invited to open for Gatillazo in Monterrey?
We've been around for so long representing Monterrey so that was the main reason. Also we know Ana from La Bizarre productions who booked the show in Monterrey with the help of Zapito Records for quite some time and she gladly invited us.

MRR: What are the positive and negative aspects of playing in such big events like GATILLAZO and/or Colectives and Festivals in comparison with smaller underground gigs?
It's great to have big bands with a big history in the scene, it helps the scene a lot, the only problem is sometimes the prices of these shows go out of hand and some promoters might not be able to handle a huge turnout and the requirements of these huge bands due to their lack of experience.

MRR: Your opinion on the opening bands in Monterrey?
All of them great bands. GATILLAZO knows how to dominate the stage and they put out a great show.

MRR: How was your step into technology with all these Facebook, MySpace, internet and social networks. How changed the scene from back in the '80s in the sense of camaraderie and support?
These days you can get in touch instantly with friends around the globe, you can have your message known in an immediate way around the globe also. That's great but we do get nostalgic for the old times. There was some mysticism in the old school. We loved to receive letters from Poland, Germany, Malaysia and over twenty countries just because they got our address from an ad on *Maximum Rocknroll* and Mexicans around the world. The experience of writing a letter and send your physical material around the globe might be obsolete but indeed was a great experience that the new generations will never know what it feels. We don't have an official facebook or MySpace account, it's our friends and fans the ones who made them.

MRR: What bands shared the stage with DISOLUCION SOCIAL?
Did we mention GATILLAZO? Ha ha. SIN DIOS, MASACRE 68, ATOXXXICO, SOLUCION MORTAL, COPROFILIA, HEREJIA, LA MERMA, D.R.I. and bands from different genres like EL GRAN SILENCIO, INSPECTOR, ALARIDO ANONIMO and a bunch of death metal bands from the '80s.

MRR: Plans for the future and contact information?
We're recording a new album coming out this year with twenty new songs. Same style and thematic. Thank you very much for asking us for this interview. We grew up reading *MRR* ordering from USA and wait weeks to get it. It takes us back to the old times. You guys can get in touch at arqog@hotmail.com Thank you very much!!! Octavio

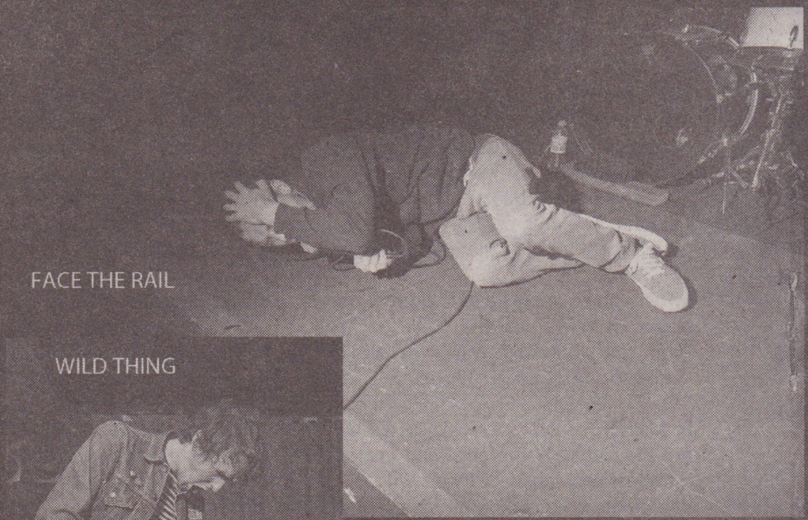
WEIRD T.V.

ROPES

MIGRANE

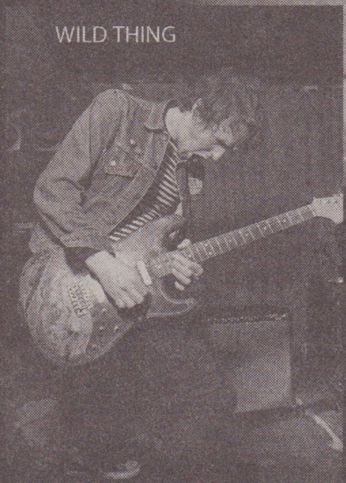
CRIATURAS

CULO



FACE THE RAIL

Fuckheads

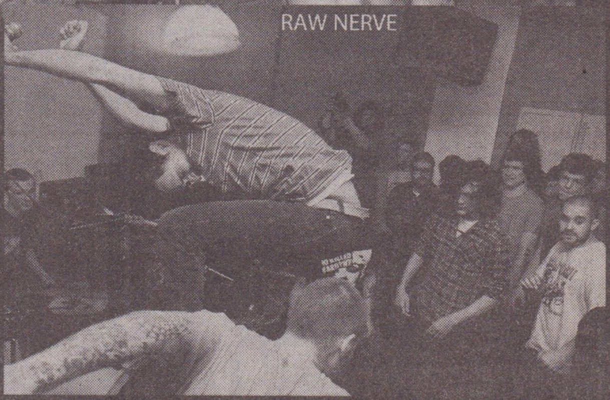


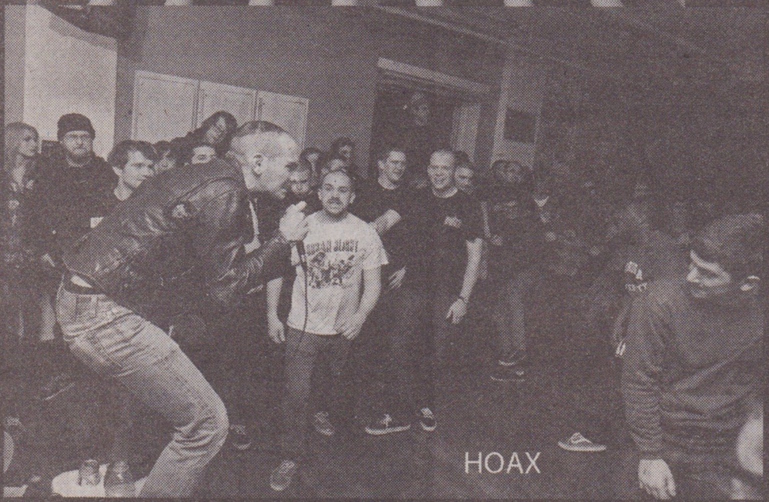
WILD THING

Pics by:
Martin
Sorrondeguy

DESKONOCIDOS

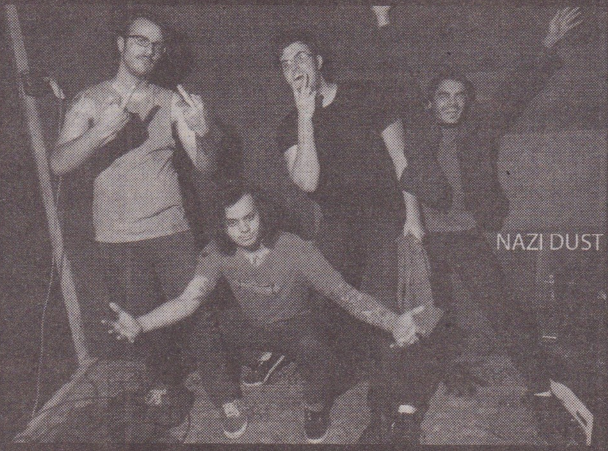
CULTURE KIDS


RAW NERVE


HOAX

SCHOOL JERKS

THE MEN


NAZI DUST

VACCINE

TUBERCULOSIS

NEIGHBORHOOD BRATS

This interview was done in Cory of Lost Tribe's room in Richmond, Virginia surrounded by Discharge and Seats of Piss posters. There was no Dictaphone used for this, only a Fisher Price tape recorder from 1987 recording over an old practice tape of mine. This band comprises members from my personal favorite Richmond punk bands: Aghast, SSR, and Mega Minge. They're the only East Coast punk band doing the "Post-Charge" sound right now and I was curious to learn more about how it happened in a typically "raw punk" scene. We laughed a lot throughout this interview, but these guys have a serious sound. Seeing them live is a trip in itself—a true horror show. Keep an eye out for their simultaneously released EP and LP. If you can, try to see them live— it's not to be missed, but can be hard to see due to all the fog. This specific family of Richmond punk bands each has their own power animal and Lost Tribe's is the owl. Here are the boys a la Amelia Eakins reporting East Coast Punk for MRR.

LOST TRIBE

Shravan: Shravan, I play the bass.
Cory: Cory plays guitar.
Juice: Kyle plays drums.
Davey: Davey Bales, I write lyrics and sing.
Shravan: JK plays synth.

MRR: How did Lost Tribe happen?
Cory: Davey and I started jamming. Originally we were both playing guitar. There have been a lot of lineup changes. Hesq was in the band originally and he had…what's a delicate way to put this? He had forthcoming legal actions and police presence upon himself that forced him to leave Richmond. Then we got Shravan to play bass and Juice to play drums and the guy who recorded us to play synth.

MRR: What type of sound were you going for?
Davey: More of an early '80s post-punk type of sound like UK Decay, Joy Division, and some darker Norwegian stuff.

MRR: What other bands have you guys been in?
Shravan: SSR and Aghast.
Juice: No bands worth mentioning.
Davey: Mega Minge.
Cory: I played guitar and sang in Helldistort. I joined in bass in Syndrome and I just started playing noise guitar in Aghast.

MRR: So what made you want to do a more gothy-post-punk kind of band, considering your previous bands were more in the line of raw punk and '82 style?
Davey: Just to do something different.

MRR: What would you call your sound?
Shravan: I don't think we can. We explode out of boundaries. Haha.

MRR: Whatever Eldritch, I'm not going to edit that one out. Do you like Sisters of Mercy?
Davey: Yeah.
Cory: One of my favorite bands.
Juice: Yeah, I like Sisters of Mercy.

MRR: What are your upcoming plans for Lost Tribe?
Davey: Record and go on tour.
Cory: Doing a mini-tour with Cross Stitched Eyes in May and recording the LP and EP.
Shravan: We're still shopping around for labels.
Cory: Playing Kollapse Fest and Varning.

MRR: What bands have you been compared to since you put out your demo?
Davey: ADS.
Cory: Amebix and Killing Joke.
Shravan: TSOL and Christian Death.

MRR: Do you think that's accurate?
Shravan: A little bit, but I think we have our own sound, so I don't think it's really accurate.
Cory: I don't like TSOL, so I don't want to sound like them.

MRR: I heard you boys were sat down by Shravan and given a pie chart demonstration break down of all the expenses before your mini-tour a few months back...
Shravan: It wasn't a pie chart! It was just a presentation.
Cory: It was a white board presentation.
Davey: Oh yeah...
Shravan: It was a dry erase board... presentation... there's not a lot to explain.
Cory: You should explain that Davey was taking notes. No one should have been taking notes.
Davey: That's because it had to do with money!
Cory: And then you left your notes at Shravan's...
Shravan: It was just like gas and stuff.
Juice: It was just basically to make sure that no one paid more money than the other and everyone was on the same page.

MRR: How do you think you have gone over in other cities you've played compared to Richmond? It seems like since your first show, you guys have been a staple band here in Richmond.
Shravan: I think we've gotten a great reaction in Philly and New York, too. In regard to Richmond, it's a small scene here and there aren't a whole lot of active bands.
Davey: We've only played ten shows.

MRR: To my knowledge, you guys practiced for a while before your first show and came on the scene pretty strong.
Davey: Six or seven months.
Shravan: And we only had four songs our first show. We have a lot of new material for the LP. We're doing the LP and EP together. We're going to come out with some serious releases soon.

MRR: How long has Lost Tribe been a band?
Shravan: We've been a band since last April, so for about a year.

MRR: Is that when you're first show was?
Cory: That's when Shravan joined, but we were around for about six months before that with Hesq, but we scrapped all those songs.
Davey: Our first show was around October.
Juice: We were a band for a while with Hesq, but we ended up dropping and rewriting a lot of the songs.

MRR: Davey, what are you trying to convey with your lyrics? What are you writing about?
Davey: I mainly write about severe depression, anxiety, and not being like other people because we live differently and have our own problems as punks. I don't know...it is what it is. I just write about...

MRR: Basic punk alienation?
Davey: Yeah pretty much, just trying to be stronger as a person.

MRR: What do you want to do with Lost Tribe besides put out records and tour?
Shravan: We want to do a music video.
Cory: No we don't!
Shravan: We want to do a music video.
Cory: Me and Juice don't want to do a music video.
Davey: Germ Attack did a music video.

MRR: Have any of the West Coast punks turned post-punk type bands tried to get in touch with you guys? Do you think anyone on the East Coast is doing what you're doing right now?
Shravan: No, not really. We've had them write us and stuff and give us props, but it's kind of like different coastal scenes. We're kind of out here alone with what we do.

MRR: Do you feel that there are any specific bands that influence your sound?
Shravan: I think we all have our own personal influences. I'd say for me, a huge influence is New Model Army.
Davey: The Chameleons and ADS.
Shravan: Yeah, and Amebix
Cory: I'd say Discharge and Sisters of Mercy for me.
Juice: Yeah I was going to say Amebix, but I don't think though we sound anything like them, and The Chameleons.
Shravan: Danse Society.
Juice: Yeah, Danse Society. That's all we listened to non-stop when we were out of town, just Danse Society.
Shravan: Definitely Vex and ADS.

Davey: Musta Paarati.
Shravan: Joy Division. We're influenced by a lot of different material. There's no real grouping of bands.

MRR: The bands most of you have normally been in have more of a raw punk type sound, or '82, like glued up Mega Minge. This is a totally different sound than any band you guys have been in before. This shift of style happened on the West Coast first and now seems to be happening here as well. Why do you think this shift occurred?
Cory: Well, you may huff glue on Friday, but on Sunday you're going to drink wine, you know?
Shravan: I think now with the internet age every genre is present and is here to stay. Surprisingly enough, we haven't even gotten a lot of attention from those types of West Coast bands. We've gotten a lot more attention from New York labels like minimal synth labels and post-wave labels. It's pretty interesting and I didn't expect that. We got mentioned on "18 Dark Bands to Watch For in 2011" on *Stereogum*, which is some sort of large independent music blog.

MRR: Why do you think you appeal to genres and scenes like that, coming from the raw punk community?
Davey: I guess because they can relate to it.
Shravan: Because it's more digestible than blown out distortion, you know?

MRR: So, why do you think punks like it too?
Davey: In the late '70s it was all the same thing; it wasn't really classified as shit.
Shravan: Yeah, it was just all happening at the same time, late '70s/early '80s.
Davey: It just turned into individual labels like '82 after a point, but before, it was all just punk. I've read thousands of interviews with '80s raw punk bands that mentioned Sisters of Mercy or Killing Joke as influences, but mentioned US hardcore bands, too.

MRR: How'd you wind up getting a synth player?
Shravan: He does the sound at all the shows here

that have influenced the sound, for me at least.
Davey: Richmond is really into all different types of music. We have a very active scene here.
Shravan: But it's very small, so there's a lot of co-mingling.
Cory: US hardcore kids hang out with all the punks.
Juice: It's kind of divided at times. There are basically two different groups.
Cory: Yeah, but we co-mingle.

MRR: What do you do in Richmond?
Shravan: I don't know...we like to spend our weekends in the summer drinking at the river or drinking at the cemetery. Spending time at our warehouse practice spot...

MRR: That's super Lost Tribe-esque. What cemetery is on the cover of your demo tape?
Shravan: The Hollywood Cemetery.
Cory: Part of that's from Hollywood Cemetery. The rest is something Andrew Scully drew up. He does most of the punk art in Richmond.

MRR: I thought that was just a super high contrast picture. Is that the kid who just moved to Portland?
Cory: Yeah. He drew all the art for Aghast, Syndrome, and some other stuff.
Juice: Hopefully the cover for the LP, too.

MRR: So what about the EP? Have you already had the art done?
Shravan: It's going to be pretty simple.
Juice: It's going be a photo on the front because we weren't sure about getting art work done for an LP and an EP. So we just had to narrow it down real quick. I think it's just going to be a group photo on the front.
Cory: We're not very good when it comes to planning out art work.

MRR: So you have no artists in the band?
Davey: Shravan can paint.
Cory: Juice does a lot of dick images.

and is a big gear head. We recorded with him and we didn't have a synth player when we recorded the demo. He just kind of laid down some synth tracks. We wanted the synth to be there but not have an overpowering presence in the music, just kind of fill it in. The whole sound is kind of a layered sound. He did it and then just decided he wanted to be in the band. It sounds good with him.
Cory: We know him because he works at Strange Matter.

MRR: Is there anything you want to mention about your city and scene here in Richmond?
Shravan: I would like to add that Richmond is a small town and I think that it has its limitations and frustrations

MRR: Are you the one who did the logo for Soma? Was that you?
Cory: The one in the practice space?
Juice: I've done one.

MRR: The Soma penis...are you sure you don't have anything more to add? Cause I don't feel like editing anything more. How cool do you want me to make you guys look?
Cory: Very lame.
Shravan: (Simultaneously) Very cool.
Shravan: You should add that we like to hang out in old abandoned buildings around here.
Juice: No, because we only did that once.
Shravan: We like bourbon.
Juice: Bourbon.
Shravan: Bourbon and beer.

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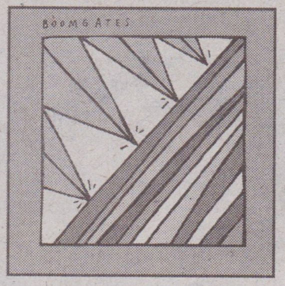

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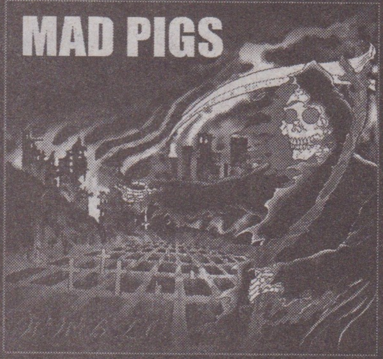

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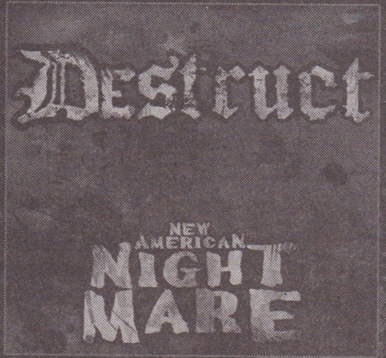
After almost 10 years of existence, 3 CD's, 2 EP's and countless concerts all over Europe, UK and a 2009 Japanese tour, MAD PIGS from Brno, Czech Republic are finally coming up with their first full-length vinyl. During the years they evolved from their initial chaos punk sound into a raging blend of hardcore/punk influenced mainly by 80's bands out of UK, USA, Scandinavia or Japan.



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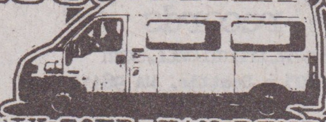

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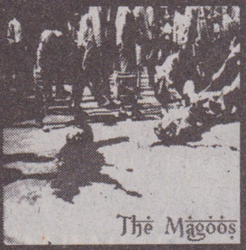

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Originally ran in Zero Magazine
Interview by Naoto
Translation for MRR by Daiki Kusuhara

MRR: What sort of music did you start listening to earlier on?
Cherry: Earlier on I was listening to well known music but I couldn't really get into it. I was listening to Beatles and then just directly jumped into listening to the Sex Pistols. I think the only punk record that I actually ordered at a record store was *London Calling*. Punk records other than that. I'll just *say* that I bought it, haha!

MRR: Yes, we get it, haha!
Cherry: I bought that because it came with a poster, but I was listening to other stuff before then too. It came with a poster, so that's why I bought it, haha! It was about 3500 yen, which was quite expensive.

MRR: There's about 50-60 minutes on that album too.
Cherry: I not only bought Sex Pistols and Clash records, but I actually did listen to them, haha!

MRR: What was the first hardcore band you were exposed to?
Cherry: I'm not sure if I should say it's hardcore but Crass was the first band.

MRR: Crass! I love Crass too.
Cherry: I think that was a time when a lot of bands were beginning to sound new wave. It's not the same musically, but with a similar approach. I started listening to Crass and then I bought Discharge's *Why* through the UK mailorder Edison. I listened to it and it totally blew my mind. I thought it was on the wrong RPM, ha!

MRR: Yeah, I think a lot of people thought the same too, haha!
Cherry: It was 45RPM, so people would be like that's definitely on the wrong speed! Haha! Before Discharge, I also loved UK Subs. I loved the album *Brand New Age* and listened to it a lot. Other than that, I listened to bands like Devo and other new wave stuff for a while. I think you already know, but a lot of the skaters listened to that kind of music. Skater friends were the ones who gave me the tapes and taught me bad things too, haha! I joined a team when I was twelve or thirteen years old and started hanging out at Minami a lot.

MRR: I was influenced by skaters too. Used to skate Kagaya Bowl.
Cherry: Yeah, Kagaya. The first band that I started was Zouo. When we used to skate, we all wished we could become professional, but after the trend fell through, skate parks went out of business and professionals weren't able to make a living out of it. We were like, well, might as well start a band or something…and that's how we began

MRR: About how old were you back then?
Cherry: Ummm, I think I was about sixteen or seventeen years old? It was probably around 1980, but I can't remember it clearly, ha! I think the band was already active by 1981.

MRR: So the same members that skated together?
Cherry: The members were the Kagaya's skate team members.

MRR: So the team directly went onto becoming band members?
Cherry: Yeah, we all went to Yamaha to buy instruments.

MRR: Yamaha in Shinsaibashi?
Cherry: Yeah, the one in Shinsaibashi. It was one of those guitar and amp combo sets that costs like 29800 yen or so.

MRR: That's a nice story, haha!
Cherry: But Okino (Zouo) got a bass from one of his relatives and was being taught by him. Earlier on I bought a guitar too.

MRR: Really!?
Cherry: I wanted to play guitar, so I bought a Telecaster.

MRR: That's really unexpected.
Cherry: We got our first show hooked up by Koshi from Nashi. We used to be huge fans of Nashi and went to shows a lot, but since we were going nuts and doing unnecessary things other bands called us idiots. People were like, "Those idiots are in a band now?" Our first show was set up even though it had only been one month since we bought our instruments, ha!

MRR: So, earlier on there were two guitars?
Cherry: Earlier on we were just doing things like covering a Clash song for fun. About a month after we bought our instruments, they called us up and were like, "Hey guys, the show's on this date! You better get this shit." We we're like, "Sure!" We were annoyed with doing covers, so we just played original songs that we wrote.

MRR: Wow! That's pretty cool!
Cherry: I guess if it's a punk thing to do, it's a punk thing we did. I think three months after we bought our instruments we played our first show. The first few shows were absolute chaos.

MRR: Where was the location?
Cherry: Mantohihi at Tennouji. For punk, I think we were the last band that came out of there. I think Outo played at Ahiru.

IT FEELS LIKE HARDCORE AND PUNK HAVE BECOME SOMETHING RATHER TRADITIONAL, SIMILAR TO ROCKABILLY WHEN I WAS YOUNGER. IT'S A LITTLE SAD.

MRR: At Terada-Cho?
Cherry: Yeah, also Studio One.

MRR: Yeah, I remember Studio One. I used to go there often. Do you have any memories about the first show?
Cherry: Memories of our first show…you know Akii from OFF MASK 00 right?

MRR: Yes, I know him.
Cherry: We we're getting drunk backstage and maybe we looked like assholes, but they actually came to us to greet us saying, "Today is our fourth show. Nice to meet you guys." We were like, "Yeah! It's our first show!" Haha!

MRR: Hahahaha!!
Cherry: I was nervous and I couldn't play unless I drank. There were about 40-50 people at our first show, but we were going nuts, so after our second show and later on it just decreased and eventually fell to us playing in front of like eight people. There would be an audience at the show, but when we started they would all leave. I used to be really violent at the time, ha!

MRR: I see…haha!
Cherry: Around the era when we started playing there wasn't anything like that. It was a time when punk was starting to fade. It could withstand only with punk.

MRR: Yes, it's exactly just like what you've just said. Our generation that was going to shows at that time considered Zouo to be a hardcore band.
Cherry: Later on the hardcore scene was really interesting. I think there was something originally Japanese.

MRR: What do you think about the hardcore scene today?
Cherry: The hardcore scene now…umm…I'm not always there to witness, but I thought maybe more bands should play together. It seems like it's segregated between the genres.

MRR: There is something that's too concentrated.
Cherry: It got really subdivided and each scene is doing it by themselves. It used to be different back then. Even at a hardcore show there were bands like Aburadako, and different types of bands would play together, so I think it was interesting.

MRR: Yes, that exactly right.
Cherry: So, partially, I do wonder why it's become this way.

MRR: It's much more subdivided now.
Cherry: Each one's color is really defined, but I just wonder why it doesn't combine together?

MRR: I completely agree.
Cherry: I think there should be some kind of a big event. In Tokyo don't they rent large venues and do that sort of stuff?

MRR: Yes, they do.
Cherry: That would be really cool if we could do things like that. My own band now hasn't even been active at all, so I can't really complain, ha!

MRR: What was the first recording like?
Cherry: The recording of the single did not cost very much. We took about six hours recording at 246. That place had a 4-track? 6-track?

MRR: Umm…I think it wasn't even an 8-track. They'd just reuse the reel, ha!
Cherry: We recorded in six hours and mixed in less than four hours. We did it really cheap, haha! It was almost done in one take. We didn't record the vocals first, but when we recorded vocals we also overdubbed another guitar.

MRR: That single has a distinct feeling of reverb.
Cherry: It's 246 so it's probably some cheap reverb, haha! At the time, I think it was something like an echo machine.

MRR: I think it's one of those Tape Echo machines made by Roland. That's still being used as a vintage effect. When I used to go record, we'd go to Maekawa at Tagrag and we all used to listen to Zouo there.
Cherry: It sounds like bathroom reverb, haha!

MRR: We thought that reverb sound was amazing! We used it as a reference. Then the bass player Okino changed right?
Cherry: Our bass player had to quit due to personal reasons and Memai also had broken up at the time. Tsuji from Memai used to always hang out with us, so we asked him if he'd be down to join and he said, "Yeah man!" Next time we saw him, he brought a crazy Flying V bass! We all thought he was insane! Too much enthusiasm! Haha!

MRR: I wanted to ask you about *Hardcore Unlawful Assembly*.
Cherry: I think *Hardcore Unlawful Assembly* was record at Gorilla.

MRR: At Mr. Murakami's place?
Cherry: Yes, that's right. I think there were about twelve tracks.

MRR: Yeah, I think there was about that much.
Cherry: We wanted to put sound effects, so we did bunch of unnecessary stuff, haha! But how we recorded wasn't different. After we recorded the main instrumentation, I think we overdubbed about two layers of guitars. Then we added vocals and included sound effects in the space that was open.

MRR: How did the songwriting process happen?
Cherry: First, someone would bring a part and we'd just go crazy from there.

MRR: So, all the members would be involved?
Cherry: Yeah, that's right. During Zouo the lyrics were added completely after the fact. Other than that we tried to do something that we nowadays call beat down (NYHC/Mosh HC)—embarrassing but we tried to do it even though we really didn't know how to, haha! I think Mango (Mohawks/Laughin' Nose) brought a part for one of the songs on the single.

MRR: By the way, Mango used to live where I live now. He moved out and I moved in. Ha!
Cherry: I used to hang out with Mango and Jyotaro (Mohawks / Mobs / Last Bomb / Tetsu Array) a lot. We'd drink and Mango likes guitar, so he'd just doodle around. At that time we asked him to make up a part. It was that sort of vibe.

MRR: I see, so the songs were written in that sort of manner?
Cherry: It was mostly like that.

MRR: I see. I personally love "No Power." I got to see a lot of your live shows.
Cherry: Tottsuan (S.O.B.) came out to our first show. I first met Tottsuan at a carnival in Sumiyoshitaisha. My girlfriend at the time was like, "Aren't you a punk"!? and suddenly smacked Tottsuan in the head, haha! Of course he was like, "What the hell"? and I came out and asked where he was from, ha! Sumiyoshitaisha is my hometown.

MRR: What!? That was your first place?

Cherry: Yeah. Totssuan and his friends came out dressed all punk, and at the time I had blonde buzzed hair. At the time, my girlfriend was drunk, saw a punk, and said, "It's a punk! It's a punk!" and then smacked him in the head, haha!

MRR: Intense. So that was how you guys met?
Cherry: We were like, "Where are you from"? I told him that our first show was set, so he should check it out. From there we started hanging out. I'm not good at taking care of younger people, so I'd let Tottsuan take care of that along with this girl called "Okasan" (Mom). They took care of boys and girls.

MRR: I see, so that's how it went, ha!
Cherry: There were bunch of kids from Tottsuan's local area.

MRR: Like Icchu.
Cherry: Yeah. At the time, there weren't many places for punk kids to hang out. Punks got picked on by yankees (Japanese bad boys/ gangsters). At that time if you were a punk you were totally insane, haha!

MRR: Yeah, when it came to places to hang out, there were certain spots in Umeda and in Minami...
Cherry: There used to be nothing at the Sankaku Park in America Village.

MRR: There used to be a swing, ha!
Cherry: During winter, we used to drink at Sankaku Park and start a bonfire. Cops said to us, "Just don't cause a big fire." There used to be about ten stores at American Village at the time.

MRR: That's right.
Cherry: Originally, I think there was Rockza (strip club chain) or something. Now maybe it's turned into a variety store. When Rockza was built, it felt like people started to gather more.

MRR: Yes, that's right. By the way, how you met Tottsuan is amazing. I heard S.O.B.'s name was made up by you?
Cherry: At the time, the other guys that I was close to were maybe Yousukou (Cobra) and Pon (Nashi/Laughin' Nose/ Cobra/Cow Cow). The three of us used to always get drunk. We'd go to all-you-can-eat, all-you-can-drink places, haha! Bands that were close to us were Memai and Kyoto's Bones. I just had a drink with Yoshida from Bones the other day. I hung out with Jyotaro a lot too. Jyotaro is really harsh on the younger generations. He'd fight with younger generations so quick, haha!

MRR: Scary…haha! Did you use to commonly go out and have drinks with your close friends?
Cherry: Yeah, we didn't really do anything anyways. We used to totally rule Hikkake Bridge at one point, haha!

MRR: Hikkake Bridge? Haha!
Cherry: We'd hunt for Yankees, haha! We'd go to the close-by donut shop, go to Rotteria (famous family restaurant chain). The girls were really bad too. Some weird people would ask them, "Do you want to work at a lounge?" and the girls would get their payment and they'd give it to us, haha! We would ask them casually to work for us and have five people work, haha! Everything was just for fun, ha! The guys had mohawks, and at the time there were absolutely no jobs for people like that.

MRR: So your younger brother Butcher was in Outo, and I wanted to ask you about that.
Cherry: Well, it's kind of like, I recommended him. There were a lot of yankees in our local area in Kagaya, so we'd try to recruit potential yankee candidates. There was some aspect of brainwashing them, haha! We were like, "listen to this!" and have them listen to our records. Having my younger brother being in Outo was supporting, but I'm not sure how to describe it. I think it was a little hard for him to deal with. Maybe Butcher wasn't really comfortable with it. He used to say that when he got drunk. We know each other's personalities really well, so other people's fights would become our fight. I'd have an argument with Butcher, and we'd easily end up in a fight, haha! We played together a few times, but we were never in a band together.

MRR: Was it like when other bands would have both of you guys involved?
Cherry: Yeah, that's sort of how it went. After Laughin' Nose went to Tokyo Cobra, Outo, Zouo would play shows together.

MRR: I used to go to Kyoto to see the event "Sensenfukoku."
Cherry: Our trips to Kyoto were the craziest times we had. At the time, we'd get paid 3000 yen as a band, which was a total financial loss. But we went there every time we were asked to play, so we'd go there about five or six times per month. You know about the train fee, right? We used to crawl into the gate to get free rides, haha! One person would buy a ticket and 20-30 people would follow, crawling into the gate. Or have three other people stick together to enter the gate as one, haha!

MRR: Kind of like when the train would come and we'd open the windows to get into a seat for free, haha! I remember those kinds of things, ha!
Cherry: When we'd go to Tokyo and ride the Shinkansen we did it that way. We'd get to Tokyo with only the entrance fee, haha!

MRR: What bands did you play with at shows in Tokyo?
Cherry: Laughin' Nose would become the middleman and we would play with bands like GISM often.

MRR: How was the audience reaction in Tokyo?
Cherry: It felt a little different. The scary looking dudes would be in the front to check us out and test if we have enough guts to withstand them. After the show ended, the two scary dudes that were upfront would come backstage, but they would take care of us really well. They would find places that had a sauna and have us stay or they would take us around Harajuku and show us the town.

MRR: That's how it is. Did you ride the Shinkansen like that every single time?
Cherry: No, of course not every single time, haha! Maybe like two times or so? We'd go in through the employee entrance and get out without them noticing.

MRR: Haha!
Cherry: We never really thought about getting arrested or anything, haha! Those years were really just insane. When we would go shoplifting I'd carry records in both hands and the when store clerk would say, "Excuse me," I'd say, "What the hell!!?" and throw the records, haha!

MRR: Hahahaha!!
Cherry: We'd do stuff like give them an eye and steal at the same time. I think our minds were totally insane, haha!

MRR: That's intense, haha!
Cherry: I was arrested about two times, but at that time it was surprising if you weren't arrested.

MRR: Perhaps, yes, haha! Why did Zouo break up?
Cherry: We didn't know what direction we were heading. We were becoming more metal and just weren't having as much fun as we used to. About that time there were bands that were signing to major labels and it was that feeling of wanting to do something different. There was also a certain feeling of all of us needing to find a job and work. We'd had enough of it. I could have just had the band going, but I told them I didn't want to play anymore, so we just broke up.

MRR: So that was completely done with?
Cherry: Yes.

MRR: After that, why did you decide to move to the United States?
Cherry: There were a lot of variations of hardcore and I wanted to go there and see how things were. I asked few friends in different locations and eventually I went to where my future wife was living.

MRR: Where did you go first?
Cherry: I flew directly to Pittsburgh where my girlfriend was. We just exchanged letters and such. New York was too expensive, and I wasn't really feeling LA. Maybe Boston would have been cool but there wasn't enough information, so I didn't know. This band happened to have an open room and asked me to become a roommate. That's how I went to the US.

MRR: About how old were you at the time?
Cherry: I think I was nineteen years old. Because of that I couldn't really openly drink. That was one of the things that was a bummer, haha!

MRR: When I look back into those years, I recognize how young I was. I was young and was very active.
Cherry: Since it's called hardcore, it wasn't a passive approach at all. We were just going for it.

MRR: When you think about it nowadays, there seems to be more older people playing hardcore.
Cherry: I think so too and it feels like hardcore and punk have become something rather traditional, similar to rockabilly when I was younger. It's a little sad.

MRR: I really understand how you feel.
Cherry: It's almost like the feeling of how during the '80s some people were listening to music from the '50s, and now kids in 2010 are listening to music from the '80s.

MRR: I really think so too.
Cherry: It did become more affordable but kids nowadays wear really cool studded jackets too, haha!

MRR: Back then we weren't able to afford it.
Cherry: Honestly, I never bought studs before, ha!

MRR: Hahaha!!
Cherry: I just told people to give them to me and those are the ones that I got, haha!

MRR: Within my friends we used to take note of how our older friends studded their jackets. There were different ones like Cherry style or Discharge style, haha!
Cherry: With the Discharge style you had to use studs that you actually had to hammer in, which became heavy and you got tired of it. With the London style cones the inside is hollow, but real studs are too heavy, and the jacket would be way too heavy.

MRR: It's definitely way too heavy, haha!
Cherry: If you studded all of the backside, you'd start falling because of the weight, haha!

MRR: That's right! I think you were wearing 14-hole Dr. Martens at a pretty early period, haha!
Cherry: Yes, yes, that one, haha! There was this new wave style store in Umeda called Ashita No Hako. I showed them this book that had the Clash on the cover and they found out that they were wearing Hawkins boots. I was jealous, so I went to look for them and found some at Koukashita in Kobe and bought them there. I told Jyotaro and he bought some. Charmy (Laughin' Nose) was like, "I found a cheap pair!" and wore his 11-hole short Hawkins. We were like, "No, that's not it." He told us they were cheap, but of course they were cheap, haha!

MRR: I see, haha!
Cherry: The ones that had the sole popped out were really cool looking. Ashita No Hako used to go buy stuff in London, so I used to get punk shirts from them.

MRR: I used to buy Seditionaries items there too. It's the same place! I'm pretty stoked.
Cherry: There used to be World's End clothing too. They used to mainly buy women's items, but I just asked them to go buy some punk stuff too.

MRR: I used to go there quite frequently too.

It's where Sakakyu Five is, right? There was a bench on the top, some memories.
Cherry: I don't know about younger kids today, but we used to not work. We'd just hang out and have conversations with girls working at variety stores or something, haha!

MRR: That was sort of how it went, haha! Going back to your time in the US, what was the first band that you saw in the States?
Cherry: The house I moved into was in a college town, and one of the roommates was in a band that used the basement as a practice studio. So the first band I saw was Half Life practicing there. If the band was good or not was is a different story, but when we saw the bass player of that band me and Holly were like, "It's the American Yu!" and laughed at him, haha!

MRR: It seemed to be rather difficult to have contacts with foreign bands at the time, so how did you approach them?
Cherry: They asked me to come hang out since they were sharing a room and they happened to practice there too. They asked me to sing a few songs. That's how it kind of went along. Of course, there was already a vocalist in the band, but I got to sing two or three songs. Sometimes I'd sing up to five songs or so. We played a few Zouo songs as well.

MRR: Wow, really!
Cherry: But they told me to sing "No Power" in Japanese because there's going to be a fight, haha! Half of the band was into doing drugs, the other half was going skinhead— I joined in and the balance of the band got even weirder.

MRR: There was no material released for that band?
Cherry: There's a release for Half Life, but there's no recorded material that I'm on.

MRR: I'm really curious about that recorded material.
Cherry: When we played with Samhain, we played Misfits songs and Glenn was like, "That's my song!" Haha!

MRR: That's really crazy. Did you go on any tours?
Cherry: It wasn't really a tour but we played two or three shows. Samhain knew us since we were playing in a horror style band too, so they asked us to play some shows.

MRR: Since then, you've had a connection with Glenn?
Cherry: Yes, that's right. He'd come knocking on the door and smile at me, so I was like, "Who the hell is this guy?" Haha! I think he'd come hang out before they rehearsed.

MRR: To the house?
Cherry: Yeah, to the house. We'd have a two-or-three-hour conversation and I'd give him a lot of *Devilman* comics and he gave me a bunch of shirts. That's how our connection started.

MRR: That's quite an episode!
Cherry: Watching bands like Samhain and the Misfits made me realize how there are different approaches in horror music. Also, we lived in an interesting environment. The place right across from our house was a mortuary.

MRR: Mortuary! That situation is pretty crazy! Haha!

Cherry: That's why the place was so cheap. Rather than a place that has a funeral, they'd have embalming going on there. We'd blast the Misfits and they looked at us all weird, haha!

MRR: So that's how your connection developed further. I heard a rumor that from that connection, there were times that he came to Japan?
Cherry: I think Funnyara asked him to come to Japan (Bones / City Indian / Toy Shop / Astro Zombies). It was the same when Pushead came the other time too. First, he'd stay at Funnyara's place and then stay at my place. Because of that situation, me and Funnyara didn't get along, haha! I think part of the reason that he came to Japan was to buy toys. In the US, the toys were really interesting, so I used to buy them there. When I got back to Japan and saw the *Devilman* garage kit I thought it was amazing, and I bought it despite not knowing how to build it. The toys back then were really hard to build.

MRR: Indeed it was difficult to build. Did you build those types of toys?
Cherry: I used to build all the time. I probably spent a lot of money on toys. When Glenn came on tour to Japan, I found out at the last minute. Not only that, my contact info had changed. About two or three days before he got here I found out that he was coming and asked Alchemy to have him open up. I think it was Smash? That's why it was declined.

MRR: That's pretty close.
Cherry: The guys that they brought along couldn't play there either. But I got a pass from them, got in the same van with them and hung out all day. Glenn asked me to how to talk shit in Japanese and I taught him to say, "You useless pigman!" Or "I'm gonna fuck you up!" on the radio, haha! Despite them telling us that we needed to get back at a certain time, he was like, "I want to go check out toys so take me there!" and we just went shopping for toys, ha!

MRR: Wow, there was that sort of thing going on, haha!
Cherry: During that time, he gave me a long sleeve shirt saying, "There's only one shirt outside of the band members!" I lost that shirt and am really sad about it. Other than that, there was the time that we were hanging out and we almost got into a fight.

MRR: What happened?
Cherry: In front of Tower Records, some black dude with a girl was laughing at us. Well, it's obvious since we look like this, ha! We were like, "What the fuck!" I brought out a blade and Glenn also pulled something out from his pocket, haha! I was like you're the type of guy that goes on world tours, is it ok for you to do that? Haha!

MRR: That's intense!
Cherry: I told them, "If you're being like that around here I'm gonna kill you!" Haha! I thought to Glenn, "What the hell are you pulling out," haha! He had something like brass knuckles. He said, "If I carry this around, I won't get arrested for possession of a weapon." He was taking Jeet Kune Do lessons at the time.

MRR: That's intense…way too intimidating!
Cherry: I think there's a YouTube clip of Glenn getting knocked out. I haven't seen it yet though.

MRR: Really!?
Cherry: There's supposed to be a video clip of him getting knocked out in one punch.

MRR: Really. I'll try to find it out. How did you feel after seeing American style hardcore?
Cherry: There was variety and it seemed like anything goes. I learned that there were different types of approaches. In a way, it was reminiscent of early period rapcore. There wasn't even a name like rapcore, but I think it might have been a prototype of that type of music. Even bands like Red Hot Chili Peppers are from the hardcore scene. Honestly, really good bands were limited and mostly there were really shitty bands. There wasn't much of a metal influence at the time, but it was definitely headed there. COC was definitely like that.

MRR: I see, COC
Cherry: We played with COC like five or six times. If we counted the most famous band that we played the most with, it's COC

MRR: I've been hearing really crazy stories from you.
Cherry: There was some band that was acting like assholes and we almost beat them up, but my band mates told me, "They have guns so please don't!" Haha!

MRR: You played shows together with them!?
Cherry: Yeah. They used to skate a lot and were young, so they were acting really rudely.

MRR: That's pretty crazy that you played with those types of band at the time.
Cherry: We played with Agnostic Front like two times too.

MRR: I heard about that!
Cherry: The vocalist was really scary looking.

MRR: It's Roger right?
Cherry: The guitar played really talked a lot.

MRR: Ahh, that's Stigma, yes.
Cherry: I was gonna take a picture of them in the snow and they told me "Hold on a bit!" and took off his shirt, haha!

MRR: Really haha!
Cherry: I was like, "Hey man, It's snowing!"

MRR: I heard a long time ago that you made rice balls and brought them to an Agnostic Front show, but Roger took off the seaweed before he ate it, haha!
Cherry: Yeah, he was eating it like that, haha! We used to buy so much useless stuff at the time, so we didn't have much money, ha!

MRR: Nishida saw a lot of different types of the bands at the time, but we saw metal way later on.
Cherry: I didn't even know about COC at the time. COC was the only metal influenced band and Agnostic Front was starting to have a little metal influence. Japan was way ahead of the metal influenced hardcore style at the time. Hard rock, heavy metal, and punk didn't really get along with each other in the US. It was the same situation when we started to play in Osaka, but crossover was out of the question.

MRR: Yeah, it was segregated just because of the appearances.
Cherry: The metal bands would talk shit about how we don't have any techniques, but we we're asking them "Why the hell do you need to spend hundred millions of yens to play at a tiny venue!" Haha!

MRR: I understand that very well haha! It was that sort of time.
Cherry: They were telling us how we put our hair way too high up, but they wore high-soled shoes! Haha!

MRR: Hahaha!! There seems like there isn't that many metal bands around us now.
Cherry: In contrast to the past, metal has become a complete joke nowadays.

MRR: That's a perfect way of phrasing it!
Cherry: By the time grunge arrived, metal totally became a joke, right? Maybe bad boys like Guns N Roses were able to survive, but bands like Mötley Crüe became a complete joke.

MRR: That's totally right. It was considered something like a comedy.
Cherry: Even in the US, the only bands that are still keeping it together seem to be old bands. Grind bands probably are a little cooler there.

MRR: I can agree with that explanation. When you got back to Japan, what did you think about the scene at the time?
Cherry: Yeah, it's hard to say, but I thought many bands we're becoming too similar. There used to be more people that thought they wanted to do something different, but a lot of similar types of bands were going on at the time. Bands like Laughin' Nose were on a major label and their sound changed from being hardcore to pop music. Laughin' Nose was pop in the first place though.

MRR: There were too many examples.
Cherry: Yeah. Back then, people used to think even if they liked a band, they'd want to do something different. S.O.B. originally used to be a skinhead type of band. Then I think they listened to different kinds of stuff, like what we call thrash nowadays.

MRR: Listening to a lot of different types of bands.
Cherry: The music scene in the UK was sort of downhill at the time. S.O.B. played there and it sort of recovered in a way. It might be too much to say though, haha! Bands like Discharge and GBH were considered major label style bands. Now, I can listen to it because it's interesting, but at the time there was this feeling of not being able to listen to it at all. Somewhere around *Warning* was way too much, haha!

MRR: That's right, haha!
Cherry: When I saw Discharge at the time, people were saying, "Isn't this fake!?" Haha!

MRR: They dressed in blue jeans with no shirts, haha!
Cherry: There was a time that I used to be a bouncer for GBH.

MRR: Was the first experience at Seibukoudou?
Cherry: I think it was Seibukoudou.

MRR: I saw them there too!
Cherry: At the time, Tottsuan and other people we're doing the job really well, so I was like, "Oh well," and was drinking whisky, hanging out haha! I was wearing a Samhain shirt and the vocalist told me, "Nice T-shirt!" Haha!

MRR: Yeah, I remember the time I went to see that show.
Cherry: I realized after reading Shinoyan's interview in *Doll* that he tried to get Zouo to open up for the show. They came on with a major label, so it was impossible to pull it off.

MRR: I see. I wanted to ask you about how Danse Macabre formed.
Cherry: I named the band name while I was in the US and wrote bunch of lyrics around the same time too. It took quite an effort to form the band. There were a bunch of people that wanted to play, but many wanted to play like Zouo or that sort of hardcore style. I couldn't play instruments, so I had people listen to different stuff, but if they played the same exact stuff it didn't work out…so in that sort of way, it was rather difficult. The interchanging of the members happened quite often. At first, we had quite a lineup for the band. Tamai (Cobra / Rudeboys) used to play bass, and there was time when Takeyan (Hanatarashi) played drums, and Katsumi (Whip Brains / Greed / Outo / City Indian) used to play guitar.

MRR: That's quite a lineup.
Cherry: There was time when Funnyara used to play with us as well. He wanted to play something like the Misfits, but I wanted to play in the vein of Samhain—slower, nowadays called gothier type of stuff. Everyone wanted to play fast stuff, like thrash. I came back to Japan and told them I didn't want to play fast stuff anymore, haha! I had seen so many bands like that in the US—you know how people would play two-to-three-second songs as a joke, right?

MRR: Yeah, people do that.
Cherry: The line up in Danse Macabre changed often, so it was hard to accomplish things. The members that settled down were eventually Inobe (Griffin/Vanquish) and Watty (BRUTUS). With me, Inobe, and Watty, we were thinking of who should become our drummer, and we thought of Moriyan (Dororo / Vermilion Sans). I think that's the first generation members…Oh yeah, there was also Gorillaman…

MRR: Mori right?
Cherry: What's Gorillaman been up to lately? Yoshida (Bones) was wondering, haha!

MRR: I heard a rumor that he's operating a clothing store or something. He's been doing good.
Cherry: Mori had quit and umm… who's the drummer for Rapes?

MRR: Kin-chan right?
Cherry: Yeah, Kin-chan quit the band and Moriyan became our drummer. It was when members were changing up, so the insert for our single has only three guys.

MRR: I see. So what sort of things did the band do from there?
Cherry: Well, I wanted to play as soon as possible, but then we had issues with our guitarist. Well, maybe I shouldn't say this yet, but we actually asked Debaso (ZOUO) to play.

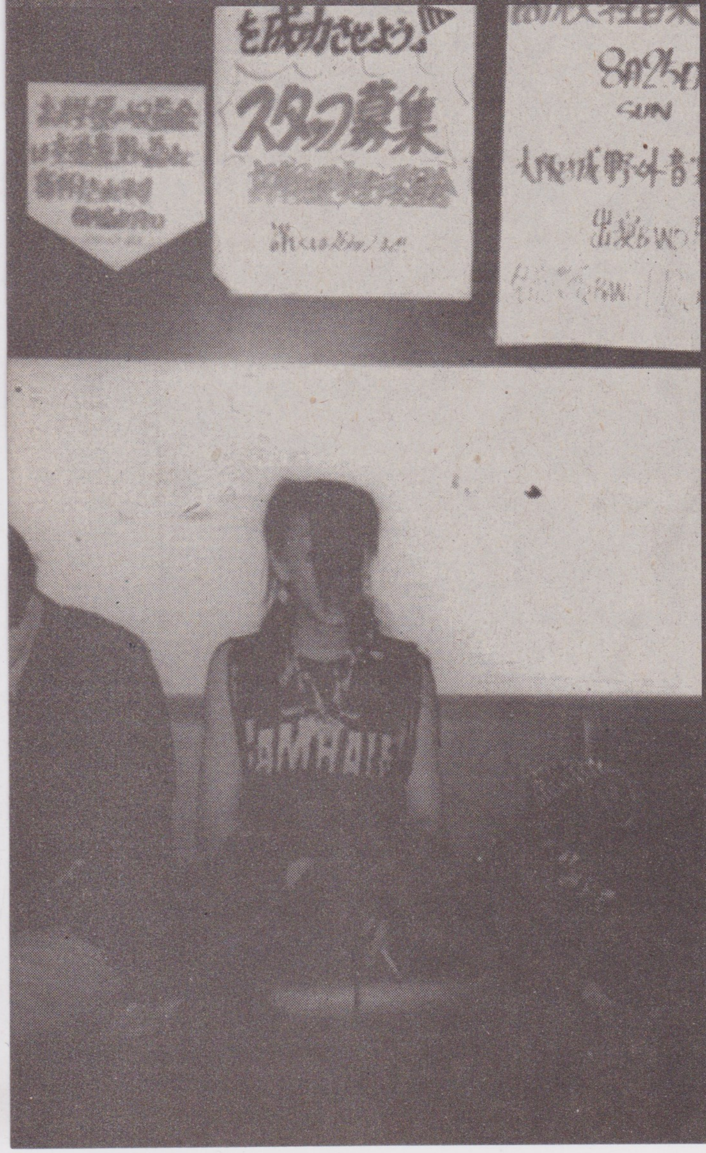
MRR: What!?
Cherry: Debaso says that he doesn't have enough technique, but we told him we understand that, and we want to maybe have two guitar players. We could add a really good guitarist, but it's better to have someone like him in a band, or else it would be a little hard. With Debaso, he'd give the band quite a contribution, so even if he doesn't have enough technique, we could add another guitar player, but we aren't really ready yet.

MRR: That's with Danse Macabre right?
Cherry: Yes. That's what I think the band should be.

MRR: I'd really want to witness that!!! I'm getting goosebumps..
Cherry: We're trying to have an intense lineup for the first show.
MRR: I'd really love to see that come out! Even if it's changed up!
Cherry: But Debaso might not like it. I'll get permission from Debaso for that.

MRR: Yes, please do so! That's some great news.
Cherry: I asked Inobe to at least put some effort to get the band together. But Inobe was already doing like two bands and was too busy. I think he was in this band called Vanquish and this other band that has members involved in a major label related band. His other band plans to release mini-albums every month from the beginning of the year to June. He might be able to play shows, but it seems a little too much for him. Then we asked Debaso if he was down to do it.

MRR: That's such an intense lineup.
Cherry: I was talking to Watty and told me that Debaso only played acoustic guitar, but he might be buying a guitar through the internet, haha! I'll tell you about it later, but he'll let me know through email when there's a Zouo shirt or bootlegs being sold on the internet, haha! He'd be like, "Look what they're selling!" Haha!



MRR: Yeah, there should be bunch of it floating around.
Cherry: We'd like to come back with that sort of lineup. When we come back, we're thinking of re-recording the material again with the new members. Our second release's vocals are really horrible. I was so busy having fun with other stuff, it ended in about two takes or so. At the time I just thought as long as we recorded it, it was fine, haha! But we did so many unnecessary things in that recording. The cost of it was pretty nuts.

MRR: At Tagrag, Omega?
Cherry: Yeah, even though they hooked us up, the cost was high, haha!

MRR: That studio is a really nice one.
Cherry: So our plan for the band is to have Danse Macabre become active again and to record at Sunshine. We're looking for a new bass player with Nashi's Koshi and Keigo (G-Zet). So far we recorded about three songs at the studio. After this interview, I'm gonna have a meeting with Koshi. Koshi's repairing his SG that he used to used with Nashi. He's motivitated to the point of attempting to go buy a distortion pedal, haha! There's also some talk of doing a split with R.F.D. as well.

MRR: Yes, please make that happen!
Cherry: We're talking of trying to take things slowly, so we might pass down a little though.

MRR: Yes, I'm really stoked about this!
Cherry: Other than that, it's my personal thing but I'm doing Black Monday Lodge. Whenever I had Mondays off, we used to have it at King Cobra, but after March 21st we're thinking of doing it on a monthly basis and changing the day of the week. I'm still thinking of recording one band's live take every show.

MRR: Kind of like a Black Monday session.
Cherry: Yeah. One time we had Organism do it. We recorded them and I am thinking about gathering all the material and releasing a compilation. If the material turns out great and the band wants to put it out, I'm willing to negotiate, but I would like to release it more as a compilation. I wouldn't be able to pay them, but we'd be able to record them.

MRR: So, in a way, how a label does it?
Cherry: I'm not sure if I'm gonna have this for a label though. There are no plans of releasing it as a Black Monday release, but I'm thinking of releasing it in the future. At this speed, it might take around two years, haha! You know how there are CDs that have like 50 songs? I'm planning to do it sort of similar to that.

MRR: That's gonna be really interesting.
Cherry: There are not many people that are doing releases like that, so I'm thinking of releasing it in that way. Originally it wasn't one band but a lot more, so if we do that I think Habi (Gloom) and Kazumasa (from the King Cobra venue) are gonna have quite some trouble, haha!

MRR: Well...I'll let it happen, haha!
Cherry: I'm not sure if people are gonna come out though. I don't know many younger bands, and I'm just relying on Habi for that. Ideally that's how I'm thinking of having it run.

MRR: We definitely would want to make it happen.
Cherry: If there is enough of an audience I'm thinking of operating a bar, but it would be too difficult in the current situation, haha!

MRR: I'm sure if you do it, there's gonna be some sort of response.
Cherry: If we can do that sort of thing, having people hang out and have fun, that'll allow a more comfortable situation for the bands, and the sound that will be recorded should be pretty cool too.

MRR: Yes, I definitely think so too. This is off topic but you used to do some graphic design stuff too, right?
Cherry: I used to do it a pretty long time ago.

MRR: Do you have any plans of doing anything like that in the near future?
Cherry: Nowadays, it seems it's clear to say that there are no jobs like that, haha!

MRR: You can do something like that and make shirts or something.
Cherry: There was some talk about doing a Sunshine design, and I'm still thinking of doing that. But I only know how to do it in a real analog way. I probably should learn to how to use a computer. It might be cooler if it's done in an analog way though.

MRR: For the last segment, are there any plans of Zouo reuniting?
Cherry: Everyone asks me that, haha!

MRR: I think this is the question that people are most curious about! Also, I wanted to ask what you think about the scene in Osaka?
Cherry: Now? Back Then?

MRR: First, can you tell me how the scene was back then?
Cherry: Back then…I think we had the most people come out to the shows out of any of the bands that we played in. Since it was hardcore there were a lot of people from Kyoto and Seibukoudou, but there were few hardcore bands and it wasn't really the hardcore scene. I don't think Zouo played in Kobe that much. Danse Macabre played there few time though.

MRR: What about Chicken George?
Cherry: Not even at Chicken George. I think it was somewhere like Shukugawa, but I don't really remember, haha! I think there were bunch of people attending in Osaka That's why we pushed ourselves, did some intense stuff, and were able to do something cool.

MRR: What do you think about the scene today in Osaka?
Cherry: Again, like I said earlier on, I think it's rather subdivided.

MRR: From the recent bands that you've seen, are there any bands that are inspiring?
Cherry: Out of the most recent bands, Yasuumi-san. I was like, Yasuumi-san is playing hardcore! Haha! What was that band…Their drummer was Okino-alike. Not the technique but his looks and moves, haha! I thought Organism was going for straight up hardcore and had great motivation. I thought Extinct Government played well. They're starting to have quite a presence. FRAMTID is awesome too, but I'm not really familiar with that type of genre, haha! I guess it's called Scandinavian style, but I think that fast-paced style is really cool. Since I'm old, listening to that music might be a little too harsh for me, haha! But I think it's awesome. I think that's about it—I'm always just drunk and not really checking out the bands, haha! R.F.D. is the older generation, so it might be wrong to consider you guys in the modern scene, right? Haha!

MRR: No, no, no! haha!
Cherry: It was fun the other day. It was one of those things that might be better to have at a club than at King Cobra. They probably should do it at a larger venue.

MRR: Thanks for the compliment. Also, are there any other interesting episodes from back then?
Cherry: It might be too much to say, but it seems like kids nowadays are a little quiet. That's what I think sometimes. Back then, it was considered really crazy to be a punk.

MRR: There wasn't that much back then.
Cherry: You'd have to be ready for anything. You definitely were gonna be treated like a crazy person, haha!

MRR: Yes, I agree haha!
Cherry: The motorcycle gangs would mess with us, so we'd have to go crazy. Punk nowadays probably would have been looked at a similar way, but not really to the extent of getting messed with it seems. Especially when I see places like America Village, I think of that.

MRR: Definitely, they used to hang around this area, haha!
Cherry: Back then, drunk motorcycle gangs and yankees would talk shit to us.

MRR: You mean just talk shit to each other?
Cherry: Yeah, they'd mess with us but they're just half joking around. That's partially why we started to have weapons, haha!

MRR: That's where the use of the weapon started, haha!
Cherry: It was pretty funny! We'd almost get into a fight and Tottsuan with his friends used to carry around bats, so ten of us would put that out, haha!

MRR: Yes, that's a really dangerous incident, haha!
Cherry: If you carried those American police style bats around nowadays you'd get arrested, haha! Even if the police came to us, we used to tell them that it's just an accessory. We told them, "If we hit people with these things, they would die," but we actually totally fucked people up with them, haha!

MRR: Hahahaha!
Cherry: Back then, Japanese hardcore was sort of like that. Even in Tokyo. I'm not sure how it was in Nagoya.

MRR: Nagoya had an impression of being a rockabilly town, haha! Well, we're gonna be concluding around here.
Cherry: Well, *otsukaresamadshita*!

MRR: Yes! Thank you very much!

For people that experience this chaotic time, you might recall these types of episodes and may have gotten excited. For the young people that haven't experienced it, it should be something that might fuel your motivation! More than anything, Cherry-san x Naoto-kun!! Reality of this unexpected interview will shake this scene up and let people take action becoming a "core"!!! We'll bring you very unique interviews that definitely cannot be read in other places. Please stay tuned!

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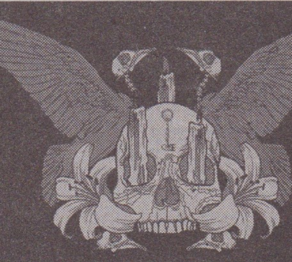

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THE SECRET HISTORY OF PUNK ROCK AND HARDCORE IN CZECHOSLOVAKIA (1979 – 1989): PART ONE

by Filip / (SEE YOU IN HELL - orba@seznam.cz)

Punk rock in the times of dictatorship

A short history lesson first. Czechoslovakia was founded on October 28th, 1918 and split up peacefully into the Czech Republic and Slovakia on December 31st, 1992. Between these dates it suffered through the two worst dictatorships of the 20th century: Fascism (1939 – 1945) and States Communism (1948 – 1989). In the late 1960s there was a short period often described as "Prague's Spring," when the ruling elite "softened down" and allowed some small changes towards a freer political system, but this attempt was crushed on August 21st, 1968 by the invasion of the USSR's army (and other armies of the so called "Warsaw Pact"). This meant that the 1970s were really grey years—years of "normalization", where many people were kicked out of their jobs for their political beliefs, many people escaped to live in the west and the general state's control became more tight.

In the late '70s, when punk rock exploded in the UK, and later spread out all over the western world, we were still living here under the iron fist of the ruling Communist (aka "State Capitalist") Regime. This meant a lot of things hardly imaginable for people living in other countries.

We had only one political party, Communist Party Of Czechoslovakia, the elections were a farce, political opposition was banned with penalty of jail or forcibly expatriated to the west, and the Soviet Union was our best friend. In fact, we had to learn Russian in school.

There was a strong censorship. Only state-

approved artists were able to perform in public and their art had to conform to socialist rules. When it came to music, bands could play gigs only when their music and lyrics were approved by local cultural commissions. There were no rock clubs, nor any independent record labels. There were only three state-owned and operated record labels. Nobody else was allowed to release records.

We lived in isolation as the borders to the western countries, such as Germany and Austria, were closed and heavily guarded. People had to ask for permission to be able to travel to the west. To receive permission you had to undergo a long and difficult process, because the regime feared that people would not come back, and most people obviously did not (I had relatives in USA, Germany and Switzerland who all escaped there after 1948). For the most part, you were allowed to visit the other Socialist Bloc countries only. The import of Western goods was under strict control, but mostly you could only buy goods produced by the states with a socialist economy. Many of these countries were years behind, in terms of quality and development. Also, western radio and TV broadcast were blocked by special electronic devices. Needless to say, it was impossible to buy punk records in shops and Western punk bands didn't tour here.

In general, it could be said that the system did not like it when people acted on their own outside of its legal structures and outside of its control. Youth subcultures like hippies, punks or metal-heads were seen as "a decadent life-style smuggled into our country by Western imperialist agents as an ideological diversion with the purpose to spoil our innocent socialist youth." Needless to say, such a hostile environment produced a pretty unique and strong punk rock movement.

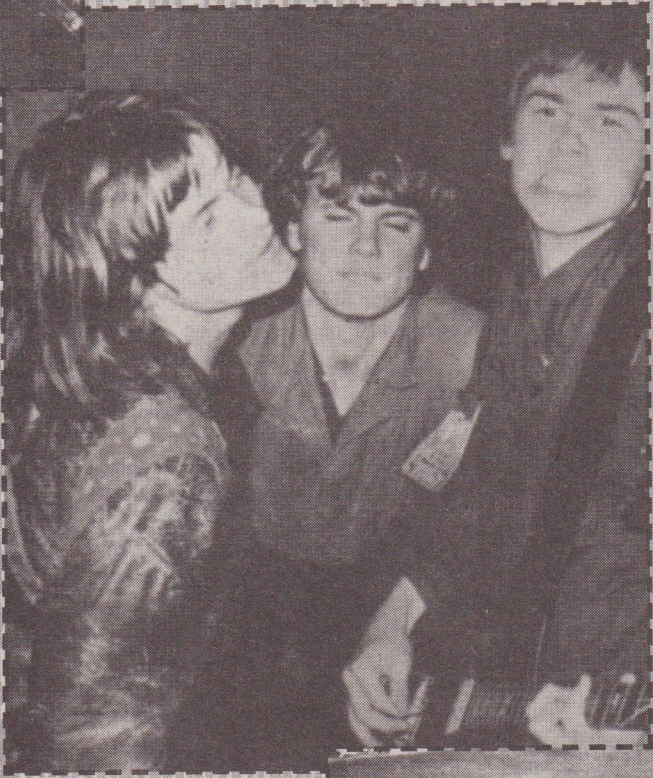
Punk Rock in the Eastern Bloc

When talking about punk rock and hardcore in the Czechoslovakian Socialist Republic other Socialist Bloc countries should be mentioned as there were some interesting differences among them. On one side, you had countries which were definitely freer,

such as Yugoslavia or Poland. On the other side, there were countries, such as Romania, Bulgaria or USSR where the situation was really bad. Czechoslovakia and Eastern Germany were in the middle, especially during the second part of the '80s. The situation became freer, but not as free as in Poland and in Yugoslavia, where you had the state record labels such as Polton or Yugoton releasing punk records officially. There were even Western bands playing there, such as, D.O.A., UK SUBS or INSTIGATORS in Poland and RATTUS, M.D.C., AMEBIX or INFERNO in Yugoslavia. In Czechoslovakia, there was only one official punk record ever released, the VISACI ZAMEK 7" on the Supraphon label in 1988. And there was only one official gig of a foreign punk band ever, DIE TOTEN HOSEN from Germany in 1987. The gig ended in a huge riot! That's also probably why you know more about Polish bands like DEZERTER, MOSKWA, SIEKIERA, ARMIA, TZN XENA, or REJESTRACJA, or about Yugoslavian bands like U.B.R., TOZIBABE, III KATEGORIJA, PARAF or PEKINSKA PATKA. They all had records or at least took part in compilations, such as *Jak Punk To Punk* LP, *Fala* LP, and *Ljubljana Hardcore* LP released officially. Then you know about Czechoslovakian '80s bands such as A64, RADEGAST, F.P.B., ZONA A or H.N.F.—they had zero chance to appear on vinyl in their own country back then!

I think that a pretty accurate comment about these times comes from Luk Haas, a great supporter of exotic or unknown punk scenes all around the world, known through his scene reports printed in *Maximum Rocknroll* and through his great record label called Tian An Men 89, which is still putting out records after 20 years of existence (check out www.tam89records.com). Luk, originally from France, was first introduced to punk when he visited Poland and Czechoslovakia in the early '80s and in his book *Discography of Eastern European Punk Music 1977–1999* he wrote this:

"Most of the Eastern European countries have a punk history which is almost as old as those from the 'Western Democracies.' Nevertheless, their realisations and development underwent very different paths than ours. One factor was isolation. Some of these countries were really cut off from the rest of the world. This led to the development of very specific and original scenes. Another factor was that due to the lack of freedom of expression, being punk there meant usually a daily fight against the different kinds of police forces, censorship and all authorities. That also meant that many punks were imprisoned for being labeled 'social parasites,' 'drug-addicts,' or 'cultural agents of capitalism,' or were simply sent to a psychiatric hospital (like many regular political opponents), and the state doctors diagnosed 'schizophrenia' or whatever would suit the political authorities."



The Earliest Years of Czechoslovakian Punk Rock

Due to the this isolation, it can be safely said that all musical trends from the West came to Czechoslovakia much later and, of course, they came filtered through strong censorship. In the late '60s, hippies and rock music became "big thing," but only for a very short time until the state forced many of the musicians either to escape to the West or to change their music to be completely castrated and senseless pop music. The "long-hairs" became the enemies. Pubs refused to serve them, they were kicked out of schools or fired from their jobs. Cops and hostile, average citizens beat them up on the streets.

The only late '60s rock band that survived and did not conform to the state rules was the PLASTIC PEOPLE OF THE UNIVERSE. During the first part of 1970s they were slowly pushed by the state deeper and deeper underground and into illegality. In the end, they could play only top secret gigs officially billed as wedding or birthday celebrations. Still, many of them had shows cancelled by police interventions. In the end, some of the musicians ended up in jail and their imprisonment gave birth to the most important Czechoslovakian opposition group, Charta 77 (Charter 77). Later, in the early '80s, they had to stop playing gigs completely because the private village houses where they tried to perform were either "magically" burned down or confiscated by the state. This band was highly influential among a certain part of Czechoslovakian youth, often described as an underground subculture with its own bands, including, not only PPU, but also DG 307, PSI VOJACI, and UMELA HMOTA. Later they also had their own, illegal, cultural magazine called *Vokno* ("A Window"), whose publishers later spent a few years in prison. The PLASTIC PEOPLE OF THE UNIVERSE were a very important band for Czechoslovakian rock history, but their music was definitely not punk rock, although the musicians knew and liked bands such as SHAM 69, SEX PISTOLS or CHELSEA. They listened to their records smuggled from the West as far back as 1976. Bands like

the DOORS or VELVET UNDERGROUND influenced their music more than punk bands did, but they played in their own, original way.

While in the second half of the '70s, the above mentioned underground rock bands were banned by the state and had to play illegally, there was another scene still somewhat tolerated and working legally. They were "alternative rock bands" and, in the early '80s, "new wave bands." From 1982 until 1984, these bands were officially banned and could not play any gigs legally. Some of these bands changed their musical style a few times during their existence (they were influenced mostly by jazz-rock). EXTEMPORE and ZIKKURAT, both from Prague, had their punk rock period. They were supported by an organization called Jazz Section, who hosted the Prague Jazz Days festival in 1979 where they were able to perform in public. Jazz Section was banned in 1987 and their most important members were sent to jail.

EXTEMPORE

EXTEMPORE (1974-1981) were the very first Czechoslovakian band to play punk rock live. They covered songs by the STRANGLERS, WIRE, MAGAZINE, and GENERATION X, but with their own Czech lyrics. Punk rock was just a part of their repertoire in 1979. They also played alternative rock, influenced mostly by the UK's "Rock In Opposition Movement" on the Recommended records label. The only punk rock song of their own was one "Libouchec." This song was named after a village in Northern Czech, where they played a show once at the beginning of which the band's leader, Mikolas Chadima, said the word "bullshit." The authorities tried to jail him for it. This song "Libouchec" was released on their *Velkomesto* double LP on the Globus Record label, 1990. There is a great live tape of their punk rock covers performance from Prague, from February 1979. EXTEMPORE took part in the *Czech! Till Now You Were Alone* LP, which was compiled by Chadima. The recordings were illegally smuggled out of the country to Italy, where it was released in 1984 by Old Europa Caf label, but their songs on this record sound more like alternative jazz-rock. After the EXTEMPORE's demise, Chadima started MCH BAND, who is still active today.

CZECHOSLOVAKIA

ZIKKURAT

ZIKKURAT (1978-1982) was similar to EXTEMPORE, as they were also originally jazz-rock musicians who later became influenced by punk rock. They, too, played cover songs, but with the original English lyrics! They covered the SEX PISTOLS, the DAMNED, RAMONES, STRANGLERS or DEVO, playing these songs with wild energy. They were quite talented musicians, but besides the cover versions, they only had one or two punk rock songs of their own. The rest of their set was filled with long jazz-rock improvisations. They also took part in the *Czech! Till Now You Were Alone* LP with their killer punk rock attack called "Zkazenej Zub" ("A Rotten Tooth"). This song was also released on their discography double LP, *1979-1982* (AG Kult label, 1991). Live tapes of their cover punk rock performances do exist, but were never officially released, as far as I know. They split up after their bass player left them for the popular jazz rock/new wave band PRAZSKY VYBER.

These two bands were important because they were the first ones who performed punk rock in Czechoslovakia in public. Most people were very first introduced to punk through them. As I noted, it was impossible to see bands like SEX PISTOLS, DAMNED or RAMONES here live. At least we had these bands playing their cover songs. Still, musicians in these bands were usually talented jazz rock artists, sometimes even with proper education and punk rock was only an interesting phase of their musical development. The first "real" punk rock band was ENERGIE G.

ENERGIE G

ENERGIE G (1979-1981), a teenage punk band from Prague, played raw and simple out-of-tune punk rock. The important thing was that they mostly played their own songs, with the exception of a few covers of CHELSEA and SHAM 69. Their first gig ended up after three songs when the shocked promoter cut off the electricity in the venue. In 1981, they were forced to stop playing because of secret police intervention. Some raw live tapes do exist, but were never released officially.

There were two more bands playing at the same time, ANTITMA 16 and HLAVY 2000. Both were very obscure, and as far as I know, no recordings exist.

The first half of the '80s was a time when the system crusaded against the whole Czechoslovakian rock scene. Cultural institutions had lists of bands which were not allowed to play legally. EXTEMPORE, ZIKKURAT and ENERGIE G found themselves on it. There was heavy propaganda against rock music and the first punk rockers appearing in the streets in their typical punk fashion. Cops harassed them and they were the second biggest "enemy," after longhairs.

But the punk rock virus had by now spread further with bands such as F.P.B., KECUP, A 64, VISACI ZAMEK, ZASTAVKA MILEC, PLEXIS or ZONA A.

More about them next time!

PHOTOS:

1 - "Hammer and sickle" - communist symbol used many times in Czechoslovakia

2 - Artwork from *Maximum Rocknroll* zine

3 - EXTEMPORE live in their punk years

4 - ZIKKURAT

5 - ENERGIE G

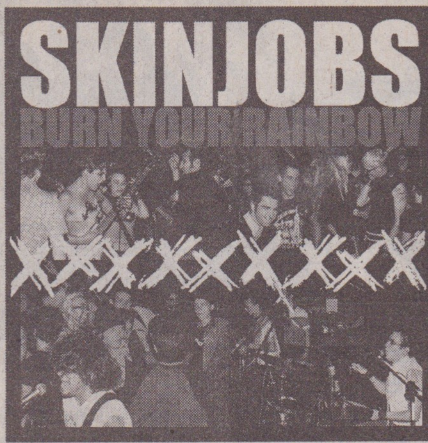
6 - Very bad ENERGIE G photo reproduced from *MRR*

7 - Cover of EXTEMPORE tape

8 - Scene report from Czechoslovakia written by Luk Haas and printed in *MRR* in November 1986

9 - Scene report from Czechoslovakia written by Luk Haas and printed in *MRR* in July 1989

CZECHOSLOVAKIA



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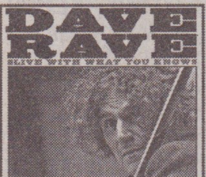

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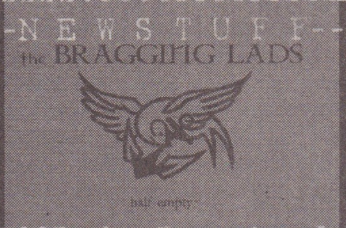

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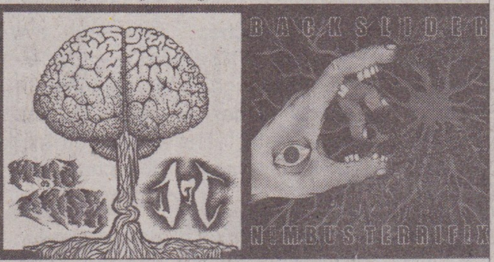

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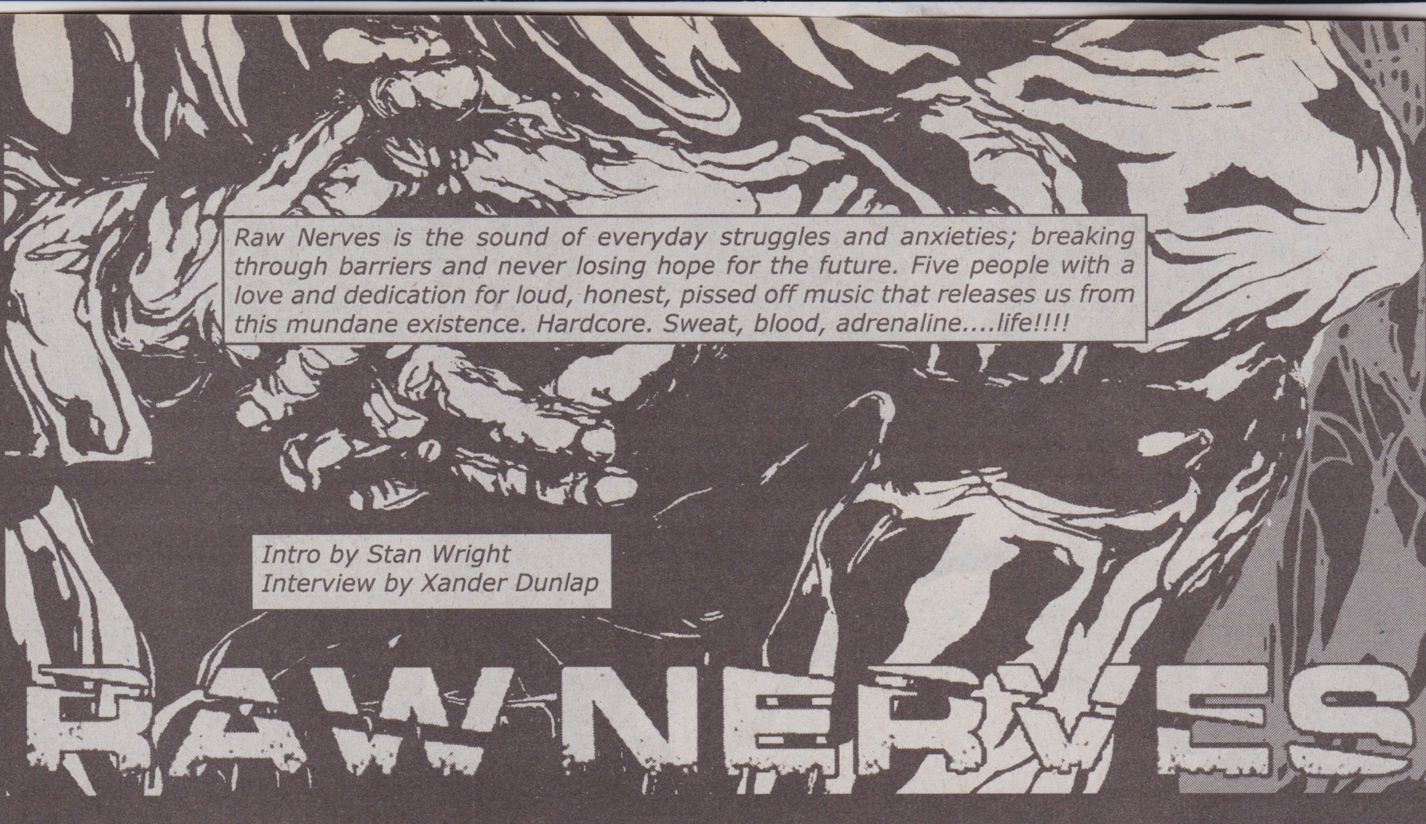

Raw Nerves is the sound of everyday struggles and anxieties; breaking through barriers and never losing hope for the future. Five people with a love and dedication for loud, honest, pissed off music that releases us from this mundane existence. Hardcore. Sweat, blood, adrenaline....life!!!!

Intro by Stan Wright
Interview by Xander Dunlap

RAW NERVES

MRR: Tell me about the band.
Matt Noble: We started in the summer of 2008. We all came from totally different places. I moved out from Wisconsin where Erik and I had a mutual friend. Matt [Svendsen] is from Montana, Jonathan is originally from the east coast and Chad, our first guitar player, is from LA. We all came together from different places, with different styles of music, and we all incorporated it into one band. We have been a band for about two and a half years, put out three records, done a handful of tours, and are planning another full length and Europe next summer.
Erik: None of us had previously played together, but had known each other through other projects, either here in Portland or from touring. We pretty much started from scratch with everything; band chemistry, playing styles and learning how to write songs together. There was no real idea of what Raw Nerves was going to sound like or where we were going with it, aside from the tuning we chose and that it was going to be a hardcore punk band.

MRR: What is the most you want to get out of this band, what is your purpose –collectively or individually?
Jonathan: Speaking for myself at least, it is about having an avenue to take out my frustrations with the world that we live in and to be able to pull them together and find people who have those common ideals; to come together and be able to create music and artwork that represents those struggles and interests that we all share. Matt Svendsen writes the lyrics and they deal with a lot of those issues of struggle and injustice and things that really frustrate us.
Matt Svendsen: For me, I am clinically psychotic and suffer from anxiety disorder, so it is mostly just self-therapy. It is very therapeutic to get irate and get in everybody's face for half an hour—it makes me feel better.
Matt Noble: It makes tour better.
Matt Svendsen: It makes everything better, but so does whiskey and coke as I am finding out right now.

MRR: What are the bands ideals? You mention social struggle, what are Raw Nerves general ideals?
Erik: It is pretty varied. We all have our own personal opinions on those matters, but I do think we have a loosely common set of what you might call leftist/anarchist-leaning ideals or at least some type of radical politics. We are not really set out to spread any specific message or agenda, mostly just ideas, so a lot of the lyrics tend to be not so easily interpreted for that reason, as opposed to generic sloganeering or preachy messages. I guess we have agreed that if the lyrics are going to be blatant, we all have to be behind them.
Jonathan: We are realists, we do not expect the government to crumble next week, but the idea that within our microcosm, within our society, and in the punk scene we are able to function effectively and efficiently without hierarchies and that people are being treated as equal

Monica Fajardo

David Andrews

participants and beneficiaries of the community by their own choice.
Matt Svendsen: I think a part of that requires that we disregard any unintentional infiltration of capitalist tendencies in the punk scene. It is very easy to see how society molds us as people and being able to tear that apart [social conditioning] in the spaces that we make, is important.
Matt Noble: I personally don't have any political views, the only views that I have are that the world is spiraling out of control and it is all going to come crashing down perhaps within my lifetime. I don't know what the world will be like after that, but I do know that the world is fucked up and totally backwards. The music for me is a way to make some sense out of emotional turmoil and of everything that is wrong, and it helps me express those feelings.
Erik: In a nutshell, I think the band is an outlet more than anything. I think we all have or have had at least some level of engagement or awareness to what's going on around us and in the world, so the band serves as an outlet for all that negative energy. I used to be more involved in politics, and although I still care about the world and read up on current events, it is not really where I choose to put my energy anymore.

MRR: So when you say involved in politics, were you running for state governor, or mayor, what does that mean?
Erik: I used to be involved in a punk collective here in Portland that printed an anarchist-ish newspaper called *Black Thorn* that covered underground art, radical politics and international struggle. It was basically trying to spotlight anything and everything in underground DIY [do it yourself] culture besides just bands. We also did some mild organizing, mostly in the form of benefits and events. When I lived in the Midwest I was also involved in some collective organizing with an info shop/show space I helped run for a few years. These days my focus is more on making music with friends, touring and giving something back to the scene that I feel shaped me as a teenager.
Matt Noble: I kind of second Erik's sentiment about being younger. I came from the Midwest too, where there are a lot less people thinking alternatively than here in Portland, Oregon. When you're a small fish in a big sea, like here, it is a lot easier to do what most of us are doing, which is focusing on music, traveling, and personal opportunities from the DIY culture. When I lived in the Midwest I was definitely more involved with DIY activism, I am being more selfish these days.
Matt Svendsen: I feel a bit of the same way. I came from Missoula, Montana, where there wasn't much of a punk scene at all. I grew up around rednecks. The punk scene we created there was really DIY and it was a lot of work and we didn't get much out of it. Moving away from there was probably the best choice I ever made. It was a lot of effort for something that never went anywhere, because we were outnumbered all of the time.

MRR: Wait, where is a band or any DIY scene trying to go?
Matt Svendsen: It is trying to infiltrate society and educate

people. It is about exposing new ways of thinking and new ideas. When you're in a community where nobody gives a fuck about any of that, it is kind of a pointless endeavor. You can push it as much as you want, but if no one is listening it doesn't matter.
Erik: It provides a space for people who want to think and live outside of the box and it's not like it is a scene that requires you to do anything, but you can. It opens possibilities for people who are looking for that space, who don't fit into regular society.
Matt Noble: The cool thing about DIY culture is not so much about shifting or transforming society at large, but more empowering people to have a choice or think outside the typical roles that society tells us to fit into, it may not be about changing the world and making it some better place, but people have a choice and at least the options will be there.
Matt Svendsen: I want to know what the new guy thinks.
Matt Burks: I agree with everybody. I moved up to Portland two months ago from Arcata, California and I met these guys through the DIY punk scene. For me the goal of the DIY punk scene is pretty much just to connect with people. I grew up in southern California and music down there is a business thing, even punk bands; there is not much of a DIY scene. When I was eighteen I had my first experience with a house show and fell in love with it. For me it was amazing to see the underground house scene connect from Oakland all the way up to Seattle. For me that

Monica Fajardo

was amazing and I started booking shows at my own house and felt the gratitude from the people who came out and the bands that played. It created a completely awesome and very unique experience and a part of what I believe anarchy is. A group of people who do what they want to do and base a community off it. They don't care about ten o'clock curfews or if the cops come; everybody is having a good time and is in it for the same reasons. For me and probably the same thing with everybody else here, age fifteen to sixteen, got into punk rock and it changed my views; it broke the spell of society.

MRR: What do y'all think about right-wing punks like Glenn Danzig?
[Group laughter]
Jonathan: I think everyone has the right to espouse their opinions and be a part of the scene, but the scene therefore has the right to respond back to them. I remember going to shows in the mid-'80s in Boston and it was not uncommon to come across white-power skins. They were an unfortunate part of the scene, but still a part. You go to a punk show now and you never see white-power skins, not in Portland, Oregon anyways. I haven't seen one [blatant one] in ten to fifteen years.

I think it is the scenes responsibility to police itself in that regard. That is how it was when I was a kid, when people were at shows and people had politics that were fascist, the scene had to respond in a way that had to keep those people in check. Dave Smalley has a right to be a conservative prick and Glenn Danzig and the rest of the guys. Same argument as "does religion belong in punk?" For me it was never about religion belonging in punk, but what the response is going to be to that.
Matt Svendsen: Let's talk about religion.

MRR: Let's talk about the punk scene now.
Erik: Let me elaborate on that. The thing that is so interesting about that is that religion is still the mainstream and right-wing is still the mainstream and punk has never been the mainstream. It's always been in opposition to that.

MRR: Isn't it about destroying power, not taking power?
Matt Svendsen: Yeah, there ya go. I would still really like to talk about

Acheron

religion.
Matt Noble: Keep it simple.
Jonathan: Punk started in opposition to the mainstream, it kind of goes without saying that religion and right-wing beliefs aren't congruent with underground and DIY culture, but the fact that it is there shows that everything has changed. So yeah, the response has to be there.
Matt Svendsen: What I have to say about religion is that it has made no progress. It's static and doesn't go anywhere and it has had the same book for the longest time. They've had to rewrite their book in accordance with changes in society that are made by science, which is something that actually does progress. Science is something that evolves and develops and religion has made no progress at all. If I can quote George Carlin, "It's a self-serving, man-made bullshit story," that is all it is.

MRR: Alright, how dead is punk?
Matt Noble: Punks not dead, it is a style of music. There is the DIY scene and the DIY scene exists all across the world in many different things like music, art, activism, etc. There is the DIY home building scene; all kinds of stuff. I say the punk scene tongue in cheek, with a smirk on my face, because the punk scene is like the club scene or the raver scene. It is a social scene that exists between people who like the same kind of music. The DIY culture is what means a lot to me because we were talking about punk music going mainstream, but DIY culture can't go mainstream. The fact that DIY culture exists outside the mainstream is implicit in the entire definition of it.
Erik: DIY can't go mainstream

because its foundation is not based on capitalism. Capitalism can only co-opt the parts of it that are marketable like fashions or art styles.
Matt Noble: The punk scene is alive because there are people making punk music and going to punk shows. The power of it to exist within the framework of DIY culture is only up to the people doing it. If anything, in thirty years from now, ravers might be the most revolutionary people in the world.
Matt Svendsen: I think there is a difference between subculture and counter culture and I don't really like the word scene, because it is supposed to be a community, it is not supposed to be a social scene. Punk is supposed to be a counter culture, it is meant as a threat, not some watered-down subculture.
Jonathan: People say punk's dead, but I haven't stopped going to punk shows. It's not dead; it's alive in every showspace and basement across the world. Take that movie *American Hardcore*; what made me angry about that film is that it was based on the thesis that punk died in 1984. It is such a nostalgic way to look at punk, when you hear people talk about the hardcore or punk scene dying back then, "oh it's over and gone now, it doesn't exist." It doesn't exist for you, but it doesn't mean it is dead to the hundreds and millions of people who are playing in bands, booking shows, publishing zines, running record labels and stores; punk is very alive.
Erik: We've done a handful of tours, met a lot of rad people and have felt supported overall, so on that level, punk is not dead simply because we are still able to do that.
I think what the question is getting at, is if punk is still threatening. Is punk dead, as a threat, an alternative, an opposition, or as a counter-culture?
Jonathan: I think in today's world it is very easy to be fooled into thinking what might appear to be DIY punk, to not actually be a threat. I think you have to be more diligent in making your music and your community more of a threat, because I think it is easy to fall into those mainstream paths.
Erik: I don't know if punk was ever necessarily a threat as a movement for social change or in the sense that it could fuck anything up too much.
Matt Noble: It was probably as serious a threat as Elvis Presley was back in the 1950s. The music is tame, but the context.
Erik: I think it is an underground for misfits of all kinds, as much as it ever was, and within that there are still possibilities for kids to do cool shit outside of just music, but I think it's more of a refuge than a movement. We may have hit a peak in the nineties with radical politics and activism in the punk scene, so I guess it's kinda hard to gauge how much that affected things or posed as a threat. I don't know, some of the ideas might be a threat, but as a movement I don't think so, at least not in this country.
The scene goes through trends—super political then backlash. There seems to be a lot more music style than substance going on right now. Not so much of the radical politics we saw in the nineties, for better or for worse, but also not really so much social awareness in general or bands challenging norms in society or even in the punk scene for that matter.
Matt Svendsen: I still think it comes down to a scene verses community and I think that a lot of people do mean it as a threat and a lot of people mean it as a social scene. For example, when we played in Oakland, Amy from Voetsek made the comment: "Hey, you guys don't have bullet belts, you're not from Portland." It was a funny joke, but in reality it really is scene versus community. Portland is really heavy on both sides of the situation.
Matt Noble: As far as punk music or punk specific culture, I think no. It is just a scene, but I think some of the values are a threat. The fact that you can get involved in the punk scene and practice self empowerment and international networking and do all kinds of things like that is definitely valuable and definitely still a threat. The music, though, is the post-modern dilemma; everyone is making the same music, over and over.

MRR: What the fuck distinguishes your band from every other hardcore punk band? Why should people care about Raw Nerves?
Erik: Oh, look, we have a new member of three weeks to tell you why he joined the band.
[Group laughter]
Matt Burks: Every time I saw Raw Nerves in Arcata I was extremely impressed with how energetic the band was. There are lots of hardcore punk bands, but this band is pumped, I think kids can feel that. You can tell when you're seeing a band who isn't giving it their heart when they play and Raw Nerves definitely does that. They rock out, have fun, and hang out afterward and have a good time with everyone involved. That for me is what distinguishes bands from each other. I have definitely met and thrown shows for bands that were complete dickheads and didn't give it their heart, and the kids knew. The music has to come from the heart or no one is really going to be into it.
Matt Noble: Well said. One of my favorite things about this band is that it is not just cookie cutter, it is not just singular style worship, but instead it is everybody's collective influence and diverse taste in music that comes together. I think that is really more reflective of a natural DIY Punk band than the "let's sound like a specific Poison Idea album," or something like that. In this post-modern world some people are doing a direct copy and we are still trying to do something original and collaborative, as much as we can.
Erik: Raw Nerves is definitely one of the hardest working bands I have been in. There is a good work ethic going on, politics I can appreciate, plus everyone gets along and wants to put out records and tour, even if it means going broke or losing jobs.
Any shout outs or fuck yous to any one? Any love or any hate?
Matt Noble: No fuck yous because everybody is cool.
Erik: No fuck yous cuz the people who fucked us over don't need to know we're coming for them!
Jonathan: A big shout out to Chad our original guitar player.
Group: All the people who make shows possible across the U.S. and globe. Our friends, families, the bands and people we've met on the road, can't name them all.
Matt Svendsen: I want to thank my daughter Kieran for being an awesome kid all these years and not putting me through any hard times as a parent.
Group: Mike Crow and Inimical Records, Sam and Faith at Inkblot, Stan Wright; the Portland punk community and everyone who is involved in making international DIY punk possible.

Discography:
Burning demo January 2009 Tomorrow Belongs To Us 7"
Murderers Among Us EP June 2009 Poisoned Candy
We Must Be Dreaming EP July 2010 Inkblot Records
S/T LP July 2010 Inimical Records
New Full length out July 2011

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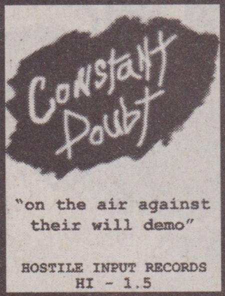

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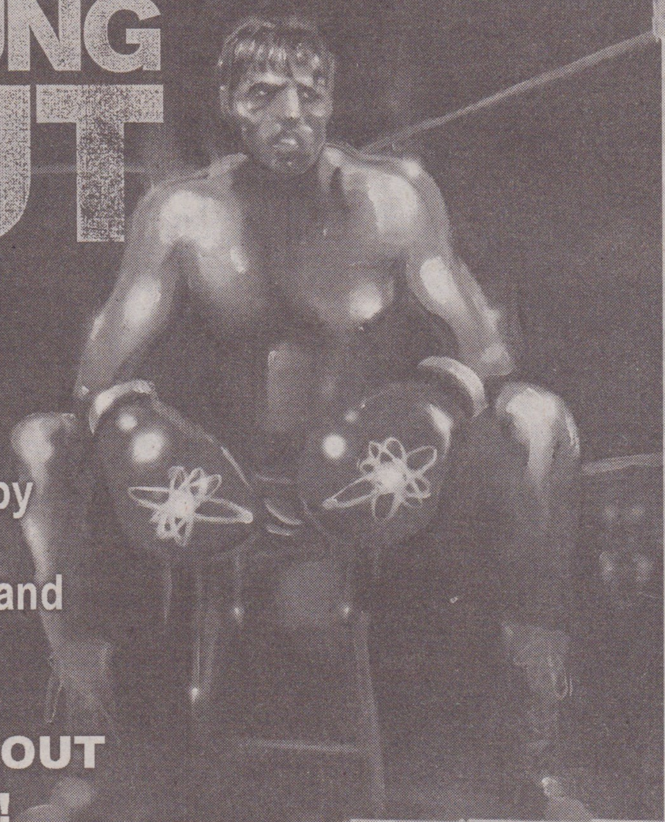

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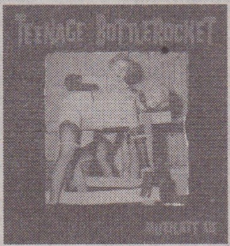

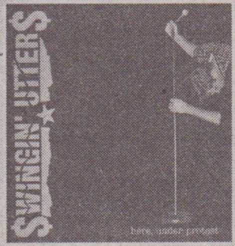

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FAMILY MAN

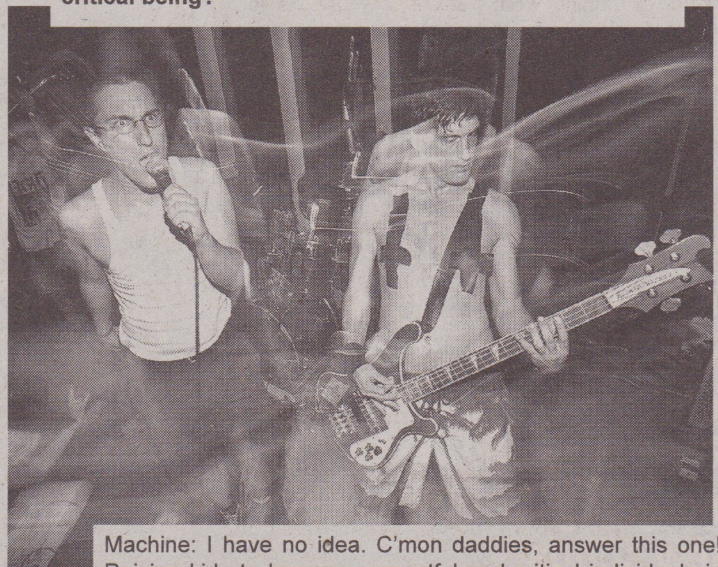
Interview by Luke Blackburn,
Photos by Pawel Jozwiak and Mikki Sikk

MRR: *Guten Tag*. For the sake of our readers, can you introduce yourselves: names, instruments, hobbies, football teams, and punk rock credentials?
Henry: We are Family Man. We play archaic hardcore and believe in elaborate handshakes. The "we" are myself, Henry Crudos, on the microphone, Machine on guitar, Michael "Lampe/ Zange" Lampert on drums and Harald von der Hasenheide on bass. Has been, is, will be. Our hobbies include surfing of both the wind and the standard variety, and Family Man, that's about it. And then there's the football issue, which I know you have some interest in. So, Machine plays for a fifth-rate local team called *Blutrot Wilmersdorf,* but his knees are fucked now because he's getting old. He also supports a fifth-rate redneck team from the Baltic coast called *Hansa Rostock*. They play in the Third Division. Myself, I'm a horrible player, as in horribly brutal, and I'm currently a supporter of the mighty Hoops, mostly via live stream, because it's a long way from Neukolln to Paradise. But, I'm originally a *Blau-Weiss 90* supporter. That's a different ballgame, mind you. Don't want to expand *MRR*'s page budget too much. Zange is a Dortmund man, being from South Munsterland that's an obvious choice, and Harry is a Glubb supporter. As for punk rock credentials, there are most noticeably perhaps my and Machine's old outfit Alliance, then other ex-ed or ongoing bands such as Atomgevitter, Disco Vietnam, Shark Soup, Chuck Norris, etc… There's obviously a number of skeletons in the closet, so record collectors, get on your tracks. Should I go into how many years we have been a most vital part of the international DIY hardcore punk scene? I don't fucking think so.

Machine: Actually it's only me who's into football. The others don't give a shit... and by the way, it's *Knallrot Wilmersdorf*.

MRR: Why the name Family Man? Has it turned into a self-fulfilling prophecy?
Henry: It's just such a beautiful name, innit now! It's obviously from some old Californian punk band's album title [Black Flag], and I chose it because it sounds good, punks worldwide hate the album and I used to think it would be a good idea to bring back heavy, blunt hardcore punk. Which I thought nobody played at that time [2005], it was all fast-fast-thrash-fast. Thankfully that's changed a bit, there's been a few other bands playing that stuff, like the now disbanded Depressive State. Also, if you put your specs on you could see how it is such a phenomenal concept, the family man as the archenemy and as part of your self at the same time. The Self and the Other. Schizophrenia, some people might say. And it has turned into a self-fulfilling prophecy with a bang. As of now, there's only one "Family Man" who isn't a family man. I won't say who though—would be too much of a drunken late night spoiler.

MRR: Do you have any tips for punk rock parents? How to balance a life of punk rock and family life? How are you anticipating raising a child to become a self-thinking, critical being?



Machine: I have no idea. C'mon daddies, answer this one! Raising kids to become respectful and critical individuals is probably about letting them learn from yourself, as a good role model that I hope you are, and confronting them with as much craziness and real stuff in this world as possible.
Henry: Tips? Well, here's one: do not give a fuck! People will let you feel they think you cannot be a punk and a father at

the same time. They're just a bunch of fucking hypocrites. Honestly, I thought it'd be much harder to maintain a halfway active punk-rock life whatever that is… I am just speaking about going to and playing gigs, devoting time to punk-rock things, DIY, etc… here with kids, but it turned out to be just a matter of balancing interests both within myself and within my brand-new family and tighter scheduling. You'll be playing fewer gigs than before, but there's no reason why you shouldn't still be playing enough to be happy with it. Not to speak of who is defining what punk is anyway. As for raising kids to become self-thinking and critical, I'm confident I am and we are on the right way. Not hard when your son's only a year and a half old, mind you, haha. He's a cheeky monkey anyway, and an anarchist of sorts. I'd say, give 'em all the love you can muster up, some boundaries to bounce themselves off against and eventually break, and a lot of freedom to develop themselves. I don't care if they'll eventually become what you would call a punk rocker, as long as they don't turn into arseholes. Which the wee man won't, seeing that he's being raised on a steady diet of chaos, bad jokes, tickling, animal noises, smoked tofu and potatoes, Crudos and Earthless.

MRR: Both of your LPs come with rather amusing photos of the band in strange attire. What's your rationale behind this gift to the fans?

Henry: We want to give it to everyone. The first album featured us in obvious reference to the family man concept, nothing wrong with that. We all look very sexy in shirt and tie. "I've come home," that kind of thing, "hi darling, kissy, kissy, now where's mah focken tea!" On the new album we got arty. I could tell you how it's a clever crossover between Alfons Mucha's *Medea* and Rembrandt's *Het Offer van Isaac* with a sexy twist and a reference to the album's lyrics, but as a fact we just like to dress up bizarrely and get our picture taken in the woods. But yeah, it's linked to the lyrics, and as I like the idea of a visual continuum between albums, we stuck another big size photograph of ourselves on the inner sleeve. Did you like it?

Machine: At first we thought it isn't necessarily important to have a band photo included, but in the end we just liked the idea of bolstering up the artwork a bit. And we definitely had our fun.

MRR: You just put out your second LP. Why the long wait? Any amusing stories about it? Who put it out? DIY or shed loads of cash? How would you describe your sound to the naked reader?

Henry: We toured fairly relentlessly on the first album, so it took a little while before we got back to writing new songs. Also, we're lazy fuckers. After the last tour we went to the pub and had a wee chat about the future of the band and decided to do another tour, but with a new album in hand. The problem was that we'd only have five months to do everything, but we managed. Wrote eight new songs plus four we already had and got it all worked out. Nothing amusing really, it was all hard work and we wanted to write the best songs we possibly could in as little time as possible.

I don't want to brag, but we're all really, really happy with the outcome. The songs are all rocking and the recording quality is ace. The first album was old school DIY, you know, rehearsal room, Firewire interface into a laptop, the whole process done by ourselves. It's a good album, but you can hear we're not pros at recording and mixing. The new album has been recorded by one of the best hardcore punk engineers in the world, Robin, who also plays or played in Dean Dirg and the Now-Denial. He knows his shit inside out, and he got the most out of us, even my voice that was totally fucked because we've been, erm, refreshing ourselves the night before, old school. I had a gun in my face; Zange was arm-wrestling for beers with some rednecks, that kind of stupid stuff. Although going into a proper studio meant we'd lose money on the album, we couldn't resist, and it was the right decision my friend. Apropos friend, our friends Loewe and Lenin from Behind The Scenes recs and Hasiok recs coughed up the money to actually put it out, although Loewe wasn't too happy about the silver cover at first, he's a tight bastard, haha. They're both DIY labels, no profit thinking behind it, so that's a bonus as well. And as I said, it's really a best-case scenario.

Describing it to naked people, I'd say it's heavy, rocking hardcore punk with some interesting stuff in there as well. That's, by the way, my main focus these days. I'm only interested in keeping things interesting. Couldn't be bothered with generic hardcore punk. Not that we're experimental or anything, but I'd like to think that there's few bands out there that do things the way we do them.

Machine: In my opinion it wasn't such a long wait at all because two albums in two to three years is something we're actually proud of. I'd never have thought we would make it to this point.

Henry: Yea, I think it's quite a natural frequency for bands like us.

Machine: And as for the sound, I really like the raw but pumping recording. It's definitely a step up from the first LP.

MRR: Your lyricist has an excellent command of the English language and on the new record his lyrics seem to make allusions to certain topics, yet they are not explicit. Is that part of the Family Man charm? It certainly matches his on-stage persona. What are the general themes of annoyance in the Family Man lyrics?

Henry: Haha, thanks for the flowers. Well, as I said, I like to keep things interesting and that includes that I don't want to make it too easy for people. Everything is accessible these days via the web, so people hardly care anymore. I don't think my lyrics are click'n'go, so to say,

although there's always a defined basic idea behind them. The new album isn't a concept album, but there's a clear focus on topics of belief, religion, etc... I think the artwork makes that pretty obvious, haha. So if you read the lyrics with that in mind, you might get a better idea. I tried to include stuff we'd talked about within the band, what we're all pissed off with religion-wise, and I also put in stuff that gives me grief personally. For example, that care businesses run by churches in Germany are acting outside the law with regards to collective labor agreements. They simply don't have to do them, by law. No union can do anything about it, and the vast majority of jobs in the care sector are in church-run businesses. Fucks me off big time, especially because my mum works in care and she earns shit while doing fucked-up hours as well.

There's more obvious stuff there as well, like the rise of Evangelical churches in Central and Latin America which promote a no-frills dog-eat-dog lifestyle, and are blatantly homophobic. Is that explicit enough for you, sir? I know my lyrics sometimes verge on the hermetical, but hey, the listener should make their own interpretations and draw their own conclusions. In hindsight, I'm glad that not all songs are about religion. It's a very comfy topic because you run absolutely no risk in bashing the believers. My parents do it. Yours too, probably. It's a Trojan horse as well; because I think everybody has his or her beliefs, if not necessarily in the metaphysical. That's why "we" are so interested in that stuff, that's why I love Eco's *Foucault's Pendulum* (such a great book) and have spent time reading dodgy stuff like *The Hiram Key* and similar crap. In some way I think the lyrics to "Our Jazz" are much more valid and pressing than most of the anti-belief stuff.

MRR: You all seem to love and play hardcore music, yet have a healthy cynicism about the scene around it. Is that why you are more popular with the punks? What are the two extremes of contemporary hardcore?

Henry: Ooh, tough one there. You think we're popular with the punks, well, that's because we are punks. Unless it's Sunday, then we're daddies. Well, I think we're accepted enough in some of the hardcore scenes, at least here in Berlin. We've been around for long enough for people to see that we're sincere. We are hardcore, most of the gigs we go to are hardcore gigs, and most of the people we know in the scene are hardcore people. Still wouldn't say we're part of a scene. That's another thing I really like about Family Man, "we play what we play and anywhere we want", and we don't give a fuck. Nobody's going to give us shit for playing outside the hardcore scene.

Nobody cares anyway, haha. We're just an odd footnote to the hardcore scene. We're cynical about the hardcore scene because of its real-world phenomena, which are limited tour sleeves, male bonding, hipsterdom, blinkers for everything that's not moving in the same circles, name-dropping and such.

We're too old to care. We don't know the "right" people. We go on stage with a rubber cock supporting Limp Wrist and everybody gets it wrong. We revel in physical ugliness. But we're fucking good. As for the two extremes of contemporary hardcore, that would on the one side be a band that call themselves a doom band but are essentially a slowed-down d-beat band from the sticks somewhere in central Germany. They are wanting to make it into the roster of some American semi-major, like Relapse (or possibly Deathwish) and thus pay shitloads of cash to a hip artist for their debut coloured vinyl limited gatefold LP artwork, then split up. On the other side it would be a melodic straight edge band, probably from South England, who are so posi that they forget to play songs in between onstage speeches, but definitely not posi enough to not spend a fixed share of the income they make from their work as advertisement consultant on two pairs of Nike's a month, or indeed stop calling their girlfriend's best friend a "bitch." If you had made it four extremes, it would include a beer-brewing homophobic grindcore band from Tallahassee and an uber-pc Crust band from Eastern Europe (including Germany) who are so entangled with self-mortification and extra-musical activities that they don't actually exist.

Machine: We share a peculiar sense of humour ... and a certain age, haha. We don't take things too seriously, and don't think of our compatibilities to any scene.

Henry: We're a bunch of mentalists, not a sum of perfectly polished hardcore biographies.

MRR: I am aware that the band has been actively involved in the local DIY scene in Berlin. Can you tell us more about that? And do you think that touring bands have a responsibility to help out in this way in their local scene?

Henry: Afraid to say, we're not that actively involved anymore, but in the past, apart from setting up the odd gig and referring bands to local folk who still do, we had our share in running our own venue Der Turm in the mashing tower of an empty brewery here in Neukolln/Berlin. We've done a few gigs in a small room on the second floor, which was perfect for DIY gigs (including one featuring your good self as MC Positive Bastard), then got somehow convinced to move to the top floor. Had some cool bigger DIY gigs such as the Fight and Masshysteri with great panoramic views and no sound insulation, so the pigs were there every time and we got kicked out eventually. It's always cool when touring bands help out with gigs in their hometowns, but I wouldn't want to blame anyone who can't do it. Most of our tours are organized by folk we know who both play in bands and put on gigs in their towns, and we are very grateful and massively indebted to them. Should I say we love them? Well, we do! Hardcore punk is not a consumer culture, so people who care will play an active role in one way or another.

MRR: Henry, in your cynical moments you have often criticised bands for basing most of their tours in Germany, as the money is good. Would you care to comment on this situation?

Henry: Have I now! I honestly can't remember, but the situation in Germany is getting worse. It used to be paradise, because you always got a place to stay, warm dinner, breakfast, free drink and petrol money. These days, unless you are an American band or on a hip label, it's not that easy anymore. True enough, you still get fed, a bed, and drink, but sometimes it's hard to get the money for van rental and petrol. Plus, a lot of venues have closed down, and there's few squats left. Also, if you want to play somewhere interesting where the audience is fully into the gig/music/bands, you might just want to steer clear of Germany. We, as an audience, have been treated well by bookers, and especially in Berlin there's a good few gigs on every day, so people are getting saturated and oversaturated. Then again, there are the exemptions to the rule, so it's definitely still worth playing here. To me, everywhere you can play is good, though obviously some places are more interesting than others.

MRR: *Keine anti-deutsch*? What is your opinion on this political movement in Germany? Like Ginsberg, have you seen the best minds of your generation destroyed by madness?

Machine: Henry?

Henry: Yes? ... Okay, here's the truth. Personally, fuck yea I'm anti-*deutsch*! Then again, I'm also anti-American, anti-British, anti-Scottish, anti-Israeli, anti-Palestinian, anti-French, anti-fascist, and anti-Pasti. If you define yourself as anti-German or anti-imp (a very German dichotomy by the way), you make yourself a mindless subscriber to some dickheads' stupid ideas. I've realized during my time in Glasgow that much of the British "left" is still hopelessly trapped in the Eighties (and their more ancient imperial past), which is why the idea of anti-German sounds even more ridiculous from their point-of-view, but seeing it against the backdrop of German history, it starts to make some sense, even if a) you don't subscribe to any of it and b) the deductions made from it, such as being pro-Israeli, pro-USA, etc. are of course ridiculous. From a libertarian point-of-view, I think that the whole idea behind nation states must be questioned, so there's no way you could ever be either pro-Israel or pro-Palestine for example, or anti-German. That's, however, a theoretical framework more than a political reality I'm afraid. If I had a solution for the Middle East, or even the internal affairs of the German anti-fascist movement, I'd be a happy man. Until then, I'll just have to keep dreaming a Third Way along the lines of abolishing nation states, freedom of movement, and general peacefulness, etc. I'm a fucking hippie. And so are you.

MRR: In five years time, if the DIY / punk / whatever scene evolved into more of an ideal, how would it look?

Machine: Hopefully thrilling; connecting; globally acting, growing; still (somehow) caring, political, emancipatory; less elitist; open minded; raw and kicking ass!!!!

Henry: If our plans come to fruition, we'll have a great scene by 2016. A lot more women will make their stand within the scene, there'll be no stupid trends and people will actually listen to the music again rather than just wearing the shirts. Less elitist, less clique-ish, less concerned with itself, more embracing and appreciating, less violent, even more international. And everyone will have a Family Man tattoo.

MRR: Tell us about some of your favourite shows you've played, in Berlin, and from your tours. And just what is this friendship you have with bands in Scotland?

Henry: About 80% of the gigs we've played could be favourites. Some that were even better would be Frost Punx Picnic in 2008 where the crowd was just raging, Hafengeburtstag 2007 at Onkel Otto in Hamburg was amazing, made friends there. A lot of Eastern European gigs were just out there, like the first time we played Zlin. We arrived after a nightmare drive through the mountains in darkness and had to play immediately and destroyed the whole place. Punk and Bzura fest in Sochaczew near Warsaw, where we pulled up to an old jam factory squatted for the occasion and the *polis* was already there and the promoters were fighting with them and one guy just fell like a log he was so drunk and we thought we'd never play, but we did, and then we drove to the guy's flat—his girlfriend had just had a baby but still let us stay—and there were fresh towels and bottles of mineral water in the room, so amazing. Rozbrat squat in Poznan was always fun, though we locked us out of the car the first time (I shared a dog's blanket and a tiny cushion with Harry) and the van broke down the second time. I went to the demo there with my six month old to demonstrate against the impending eviction. Roznov pod Radhostem in Czech and Elba squat in Warsaw were just mental. Still more mental was playing a garage underneath the motorway feeder in Bratislava, or being brought to a chalet in the forest after a gig in Jaslo to stay there and party. A bit on the odd side of things was

a gig we played at the local youth centre in the wee town Zange is from. That was like time travelling to your own youth. Social workers, cola, Spaghetti, nervous local bands and general cleanliness. Our link to Scotland is through touring with bands from Glasgow in the past and my more recent (well, since 2004) band Atomgevitter. I've lived in Glasgow for a short period of time and really enjoyed it, so I try to steer our tours to the UK whenever possible. We even did our first tour there, which was learning the hard way for some of us, haha. The last one this year was amazing, and defies the bad rep that the UK has. Things have changed people, you can have a great tour in the UK these days. We even got paid better than in mainland Europe!
Machine: ... and Leeds is always good.
Henry: So good in fact that this is now one of our favourite phrases, "Leeds ... *immer geil*!"
Machine: And hi-fives to Chris Black.

MRR: I understand that you are going to be touring South East Asia in Summer 2011, along with Atomgevitter. How did that come about and what expectations do you have about the tour? How would the punks in South East Asia find out more information about it and your bands?
Henry: After the last European tour with Atomgevitter, we decided to do this Asia thing because Roddy (singer in GVTR) really wanted to go there. We were then on the verge of extinction (all healed now) and just wanted to do something cool before splitting up. Roddy got it sorted through Rob from War All The Time. It seems as if the whole booking process is in fact very straightforward and realized by 707 Crew over there. In fact they are so good that it all starts to feel a bit like an all-inclusive holiday package. My thing was just to bring Family Man along since I was going with Atomgevitter anyway. I expect things to be fucking mental. From what I've heard and seen, gigs are crazy and bigger than over here. Can't wait to do it. I hope we'll have enough time to actually walk around some of the places we play and get to meet people. The countries we'll play must differ from one another big time as well, so it'll be a culture clash every few days, and I'm looking forward to it. I've only been to Latin and Central America, never to Asia, so it'll be interesting just to go there in the first place. Mind-bogglingly interesting I suspect. I'm sure I'll write a tour diary or something, so you can check back later. Shame you can't come Luke, would've been cool.

MRR: Lets start to round up with a bit of fun... the best of Germany,
1: Best all time band, 2: Best band at the moment, 3: Best beer, 4: Best punk-rock scene, 5: Cheapest beer, 6: Alexanderplatz or Hermannplatz? 7: Role Model, 8: phrase (including translation).
Machine: 1. (*Fruher war alles besser*) Hosen und Kraftwerk.
2. Probably us. Die Toten Hosen became very very lame ...
3. Krollberg beer (only draught beer) straight outta 44 (Neukolln).
4. It used to be Hamburg. At the moment Berlin coz everyone lives here now.
5. Was it Adelskronen? Some ALDI-piss for 30 cents. I don't know.
6. Hermannplatz. No doubt about it. Passion. Piss and Pennerpunk!!!!
7. Jens Rachut in Hamburg. Andreas Frege in Dusseldorf and Dr. Michael Lampert in Berlin. And you know it.
8. They're a few phrases going around among us four: I just remember punk means *anpissen*! and *schnapstreiberei*!!
Henry: 1. Tough one. Moorat Fingers are close, so is Tin Can Army, Slime of course, and Sodom, Inner Conflict, Mad Minority, but Ton Steine Scherben beats them all I think.
2. Definitely us. Runner-ups: Insuiciety (if they haven't actually split up yet), Burial (dto.), Chuck Damage, Ape Attack! Few good German bands at the moment, methinks.
3. I like my beer Polish, but Berliner Kindl is fair, so is Astra.
4. Yea, everyone and their maw live in Berlin now. And why wouldn't you!
5. Make that cheapest beer you can survive, and that's Sterni!
6. Excuse me, do you even know you're speaking to the core of the 444LIFE crew here? Hermannplatz (we like to call it Hermannsplatz as well, a tip of the hat to all Zugezogene).
7. Mister Mole. Why? Cos he's always at the counter and never taking no for an answer!
8. Yup, schnaps driving as in slave driving, and then "*Leck mich in die Fresse gekackt*!" which is something you should shout while you're at it. The other ones are too cryptic to bother your average *MRR* connoisseur with.

MRR: Where can people obtain Family Man music?
Henry: Easily enough, just get in touch with us. We have a website at www.family-man.org where you can download a few songs and you can simply drop us a line by writing to mail@family-man.org. You could also check behind-the-scenes.org if you speak German and want to order more than just our record. Or wait till Lenin from Hasiok comes through your town. He's on tour all the time and will have copies of our LP in his distro. The LP is a tenner in Euros + P&P, and you'll get a free download of the whole album with it because we're no Cro-Mags. There will also be a CD including both albums soon available from Nikt Nic Nie Wie on their website at nnnw.pl. We'll be fucking label mates with Heresy, Crass and Post Regiment, how cool is that? If you like your social networking, we do have a thing on the two big sites because we're no Neanderthals either (and a bunch of hypocrites err... post-modernists on top).

MRR: Any last salutations?
Henry: We shall be forever: Family Man. And we also want to tour different countries, so if you, dear reader, reside in the US of A, Canada, Brazil, Peru, China, Japan, Australia or anywhere else and have a label or book tours, get the fuck in touch. We'll come over! DIY!

BOOKS

Destroy All Movies: The Complete Guide To Punks On Film
Edited by Zack Carlson & Bryan Connolly
553 pages · $35.00
Fantagraphics Books
7563 Lake City Way NE, Seattle, WA 98115
www.fantagraphics.com

We are always told not to judge a book by its cover, whether in reference to books, people, records or just about anything. As a punk growing up in the '80s I knew this to be the case when adults would whisper behind my back how bad they felt for my mother. Look at the fine, upstanding person I have become. In the case of *Destroy All Movies: The Complete Guide To Punks On Film* the cover actually says a lot of what the book is about. The cover is the cartoon drawing of the four main punks from *Class Of 1984*. If you've seen the film, you know that it is hardly a documentary of punks. *Destroy All Movies: The Complete Guide To Punks On Film* does not focus on punk representation in films. It is a compendium of every film that has a shot that includes at least one punk-looking person.

It is admirable that *Destroy All Movies: The Complete Guide To Punks On Film* editors Zack Carlson & Bryan Connolly stuck to their guns on that theme. The punk presence in some of these films is so questionable it annoys me to waste my time reading the synopsis. The description for *Mallrats* includes a man with a red mohawk walking by while the two main characters talk. *Mallrats* was made in 1995 so the chance that this guy is an actual punk is probably slim to none, but he does look the part and therefore included. It probably took me longer to read the paragraph about the film than the amount of time the guy appears in it. Similarly there is *A Very Brady Sequel*, which includes David Spade as Mrs. Brady's hairstylist who "sports an upscale, Alexander McQueen-style punk look." McQueen was a British fashion designer in the '90s and '00s. I'm not sure if he was a punk or not. One of my friends mentioned that maybe the authors could have included a key that differentiates between types of appearances so you wouldn't waste your time reading some of these. But then the book's editors would have had to make some sort of editorial judgment, which it seems they are trying to avoid doing.

Of course, *Destroy All Movies: The Complete Guide To Punks On Film* includes all the classic punk films and documentaries too. These are the films that get a more appropriately in-depth treatment. *Repo Man* gets an almost two page summary though a majority of it focuses on the soundtrack. Likewise, *Suburbia, Rock 'N' Roll High School, Ladies and Gentlemen, The Fabulous* Stains, *Times Square, Valley Girl, Desperate Teenage Love Dolls, Border Radio, Get Crazy* and others get multi-page spreads.

Interspersed among the film summaries are interviews with filmmakers and stars of some of these films. This is where *Destroy All Movies: The Complete Guide To Punks On Film* gets interesting. It is also where the documentaries in particular get more of an overview. Ian MacKaye has some of the best insights on punks in films. It makes more sense now that when I see him in a modern punk documentary, he doesn't come across that well. He puts a lot more thought into it than most of the people who are simply rehashing her/his childhood and how crazy she/he was back then. MacKaye has a lot of interesting things to say about *Another State Of Mind* too. An interview with Youth Brigade's Shawn Stern immediately follows. It would have been nice to read Stern's reactions to what MacKaye has just said, but it doesn't come up.

There are some more lighthearted interviews as well. Kirk Thatcher who played the "punk on the bus" in *Star Trek IV* has a particularly interesting story. Thatcher was working on the production of the film. When the script called for someone loudly playing music on the bus, he suggested it be a punk. He was a punk already, but of course he had to get the requisite mohawk for the scene. He also ended up writing the song playing on his boombox after convincing the filmmakers that a punk would not be playing Duran Duran or Flock Of Seagulls as suggested by the movie's film company Paramount Pictures. Another silly one is Sickie Wifebeater's interview about the Mentors performance in *Madame Wang's*. He acts like he never knew there were shirtless guys dancing around the band on stage nor that the men were bears or even what bears are. He seems to pretend not to remember the film, but then lets the interviewer know he is glad he reminded him so he can "get a vendetta going."

Naturally, with this amount of material there has to be that one film that I never previously heard of that I now want to see. That film is *Banned*. It is the story of a jazz musician who becomes possessed by a punk rocker who drowned himself in a recording studio's toilet ten years prior. The jazz musician starts dressing punk, acts all crazy on stage and becomes more popular. *Banned* was made in 1989, but was never released. *Destroy All Movies: The Complete Guide To Punks On Film* interviews the writer of *Banned* Jim Cirile, but the director Karen Findlay's response was "not interested" followed by a hang up. Plus Findlay never directed again after *Banned*. The film may have a ridiculous story, but it seems like to one to track down.

—Carolyn Keddy

Bride of the Reaper
Charles Romalotti
204 pages • $13.00
Layman Books
PO Box 4702
Austin, TX 78765-4702
www.laymanbooks.com

After way too long, Charles Romalotti is back with an excellent new novel!

In 2000, Charles Romalotti published his first novel, *Salad Days*. It's a snapshot of punks in Lawrence, KS that is instantly recognizable to anyone who—like me—grew up with punk in the '80s/early '90s. He quickly followed up *Salad Days* with a three-part serialized horror novel called *Pariah* that drew '90s crust-punk culture and some truly creepy, macabre action. *Bride of the Reaper*, released a decade after *Salad Days*, combines the best of his previous books.

Bride Of The Reaper takes a standard horror cliché—the site of a historic

atrocity continues to host unexplained deaths up through the present day—and adds, among many other things, a penny-pinching landlord, a cheesy Elvira-style public access show, and the mid-'80s punk scene. Like *Pariah*, the horror and violence is explicit, gory, and disturbing. Like *Salad Days*, the social and musical scenes are instantly recognizable to any US punker from the '80s and '90s (and probably later punks too). Little touches like the in-fighting at the local public access TV station add layers of real life complexity that make the book read like a complete, comprehensive account rather than a tightly focused book about some punky characters. This ability to depict more than the author's area of expertise shows Romalotti's literary skill.

Like his past books, he relies on tight plot construction. Unfortunately in *Bride Of The Reaper*, the unfolding of the plot sometimes feels hastily written. Some of the later plot twists could've been explored further (or foreshadowed better); instead the author leaps ahead to the next scene or conversation when a more leisurely pace would've added to the already respectable heft and detail of the book. I think another 25 pages—especially as the story races through the final series of twists and turns—would've made this book even better.

For the most part, Romalotti's characters leap off the page and force the reader to care deeply about what happens to them. As mentioned above, the punkier characters are instantly recognizable to those of us who grew in punk, although the universality of their oh-so-human flaws does not restrict the readership to just us graying punkers. As with his earlier books, he's able to create characters that transcend the cultural trappings of punk (i.e. torn fishnets, leather jackets, and teenage alcoholism) and are accessible even to readers who (gah!) hate music.

One of my favorite features of this novel is the relation between the perceptions of the main characters during most of the book and the details of the dénouement. It's impossible to describe without using spoilers, so I'll just mention this and let the reader appreciate it as they finish the book.

Romalotti's ability to turn on a dime and shift from the banal to the brutal to the otherworldly keeps the reader on his toes; *Bride of the Reaper* shows his seemingly effortless skill at writing truly readable, engrossing novels that propel the reader to feel everything from horror to triumph to disgust to joy, and all points in between.

— Jesse Luscious

A Poetics of Resistance:
The Revolutionary Public Relations of the Zapatista Insurgency
Jeff Conant
384 pages • $20.00
AK Press
674-A 23rd Street
Oakland, CA 94612
www.akpress.org

In his surprising and often inspiring *A Poetics of Resistance*, Jeff Conant provides a subtle and enlightening look at the role that narrative—be it myth, history, fiction, or image—plays in the Zapatista insurgency in Chiapas, Mexico. His claim, at its simplest, is that creating a coherent and dynamic symbolic vocabulary reveals itself, in the case of the Zapatistas, to be just as central to effective political action as the better-trodden paths of organization and critique. That is, a key to their politics is the self-consciously literary nature of their own project, which draws on the traditions of indigenous lore, chivalric novels, postmodern theory and anti-capitalist analysis in its communiqués, short stories, fables, and even style of dress. In short, the Zapatista movement has, since its first seizures of territory in 1994, captured the leftist *imagination*, and Conant aims to look at the ways it constructed and maintained its own *image* in order to do so—thus, the winking reference to PR in the subtitle.

The format of Conant's text is, by design, hard to pin down. The closest thing I could compare it to would be lecture notes for an in-depth course on the Zapatista literary *oeuvre*, insofar as he is primarily illuminating connections rather than explicitly making an argument, and quotes liberally and at length from texts by Subcomandante Marcos and others in order to do so. I found this particularly useful, being less than familiar with those primary documents; however, someone better versed in this rich body of writings might find Conant's exercise somewhat repetitive. Still, he proves an able tour guide, and his authorial voice has a unique capacity for seriousness and levity, sometimes in the same breath—a rarity in political writing, and perhaps a unique feature of Zapatista literature itself. In addition, he hits something of a sweet spot between enthusiasm for the Zapatista project and sober skepticism of some of their failings—their tacit machismo, their over-reliance upon the mere figure of Marcos, and the like.

Occasionally, however, the urge to defend the Zapatista image from seeming misrepresentation softens Conant's critical edge. For instance, much of his umbrage with the mainstream media's depiction of the Zapatista rebellion seems to hinge almost in its entirety on one particular 2008 article on Chiapas from the (obviously) underhanded and nefarious *New York Times* Travel section, which is cited numerous times. This kind of "context-blindness" isn't really new for leftist writers—it takes a certain kind of either *chutzpah* or idiocy to decry "bias" in the *opinion section* of a newspaper, as I've seen happen on more than one occasion in my endeavors for this here magazine—but this just takes the cake. Mainstream travel writing is, I think self-evidently, just slightly more coherent than mainstream fashion writing, and not necessarily where one should seek the foundation upon which to build an entire media critique. Still, this is less "scholarly irresponsible" than it is merely "silly," so I'll let it slide for the sake of the book's myriad other pleasures.

Because, really, what is so exciting about Conant's thesis here, for all the book's occasional stylistic missteps, could be directly derived from that story so close to the heart of the Zapatista imaginary: that of Don Quixote de la Mancha. Our understanding of Quixote, imprinted on the meaning of the adjective that bears is name, is one of noble failure—visions of giants that are actually windmills, but tilted at all the same. Quixote's society cannot make any sense of his chivalric deeds, and the only role left for him to occupy is that of the fool or clown. However, the Zapatista insurgency reminds us that this is not the end of Quixote's story: in the second book of *Don Quixote*, published some years after the first, we find that the knight errant's deeds receive their own book length accounts, which circulate far and wide, and—in a gesture that would seem miraculous only to those who have no sense of the place of narrative in our lives —people begin to take Quixote's actions quite seriously, and to treat him as he sees himself. Quixote, in essence, told a story about himself and acted according to it in a manner that the dominant culture had no place for; however, in being written about, that story entered into and fundamentally altered the prevailing hegemonic order, and started to make its own sense. It is in this way that the Zapatistas are living reminders that *Don Quixote* is not only a potent bit of symbolism, but also a book of political strategy. It reminds us that in order for our actions to have narrative meaning, the creation of new narratives must be a part of our politics. Conant's book is a readable and worthy entrance point into this set of problems.

—Maxwell Tremblay

MOVIES

BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

IF YOU LIKE TO GAMBLE, I TELL YOU I'M YOUR MAN

Ian "Lemmy" Kilmister has played in the band Motorhead since 1975. **Lemmy** is a documentary about him. The film takes the approach of simply following Lemmy around for a few years. What he does, you get to see. I hope the experience is enjoyable for fans, but to me it's not always as much fun as I would think it would be. Lemmy is currently living in Los Angeles. When he is not on tour, he hangs out at the Rainbow Bar and Grill drinking and playing a video gambling machine. Occasionally he goes to the studio to play music or has a gig.

This footage is interspersed with a bit of history about Lemmy's musical career. This is more interesting, but it is short and too much seems to be left out. Lemmy started playing with the Rockin' Vickers, but while the band was satisfied with successfully playing around their hometown, Lemmy wanted to go to London. He did. He worked as a roadie for the Jimi Hendrix Experience and later joined Hawkwind. His Hawkwind band mates recall always having to wait for him in hotel lobbies. When he was arrested in Canada for drugs, Hawkwind fired him. Then he forms Motorhead, the band's name taken from the title of the last song he wrote for Hawkwind.

At one point in **Lemmy** the interviewer asks Lemmy why he hasn't moved. Lemmy laments that he pays nine hundred dollars for his apartment and wouldn't be able to find another place for that price. I momentarily feel a little sad for Lemmy thinking he has money problems until he begins showing off his collections of Nazi memorabilia and knives. In one room the knives completely cover the wall and there are many others in cases. It is quite a collection, but it makes sense why he doesn't have the money afford a nicer apartment. It is also notable that the knife room is very organized unlike the room he hangs out in while being interviewed which has garbage everywhere.

The main problem with **Lemmy** is that the movie is too long. But I also feel the same way about Motorhead songs. (While I was finishing writing this Motorhead's "Killed By Death" came on the radio. Synchronicity.)

I did not have any interest in seeing **The Greatest Movie Ever Sold**. Morgan Spurlock is usually entertaining, but you pretty much know what the outcome of his documentary will be before you see the film. In **Super Size Me** he gains weight and becomes unhealthy after eating at McDonald's every day for a month. It is fascinating to watch Spurlock's decline on screen and to have visual evidence of how unhealthy fast food is, but after the film is over you kind of shrug. The result is what you would expect. It is not very satisfying, kind of like actually eating fast food.

The Greatest Movie Ever Sold focuses on product placement in movies. Spurlock's idea is to fund his documentary entirely by product placement. Product placement already annoys me so why would I want to sit through a whole movie about it that unavoidably will also feature lots of it? **The Greatest Movie Ever Sold** does feature a lot of it, but it also gets into a lot of the behind the scenes negotiations that happen. It is not as simple as put my product in your movie, here's some money.

The companies make demands on Spurlock. If Pom Wonderful signs on Spurlock is not allowed to be seen drinking any other beverages, he must do a certain number of interviews to promote the film, there must be a specific amount of ads for the film, etc. Jetblue wants him to conduct an interview on one of their airplanes. Not surprisingly once Spurlock begins to get a few companies to commit to his film, more come looking for him. Of course, he has fun with all this while he is trying to make his point. Though he does begin to wonder if he will be able to make the movie his way.

Spurlock interviews all sorts of people related to the issue. He talks with filmmakers, movie company executives, advertising executives, professors, experts, bands and Ralph Nader. He also travels to São Paulo where the government has banned all forms of advertising. There are no billboards or ads on taxicabs. It looks really nice.

Things get a little convoluted when Spurlock looks into advertising through local schools. The school district he looks at sells advertising on buses, banners hanging on the fences around the sports field and ads on a television news program produced to be shown in schools. The school is not able to accept just any advertising. Students have to be marketed to in certain ways. All this is just so wrong. You can't help but think that the school could use the couple of million Spurlock raised to make this film. At least he ends up advertising it on the school bus and on a banner.

The line that cracks me up in **The Greatest Movie Ever Sold** is when some ad exec tells Spurlock "you're not selling out, you're buying in." It even ends up getting used as the tagline for the film. I can't wait until some band uses that on me to justify their latest corporate deal.

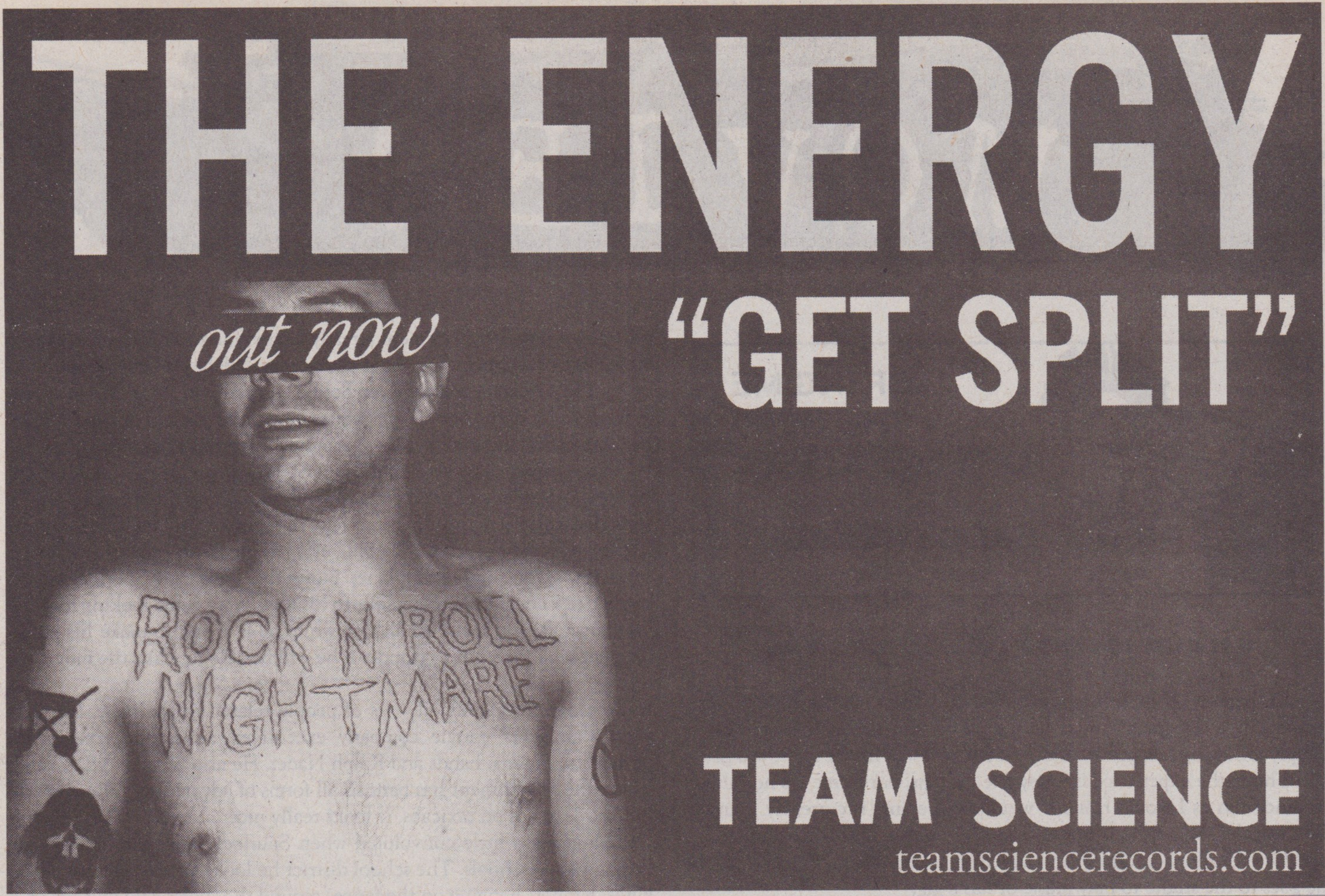
To end things on a more upbeat note this month is **Queen To Play (Joueuse)**. Hélène is a maid at Corsican hotel. One day when making up a room she observes the room's occupants while they play chess. The couple plays the game as if it is foreplay. Hélène becomes obsessed with both the woman and chess. After she buys her husband a chess set for his birthday and he is understandably confused by the gift, Hélène begins to teach herself to play.

After learning the basics of the game, Hélène's obsession grows. She begins to see chess in everything she does. While cleaning the house of Dr. Kroger she discovers he has a chess set. She convinces him to teach her the game. Fortunately, Dr. Kroger knows the game well. Hélène begins to neglect work and her family only focusing on chess.

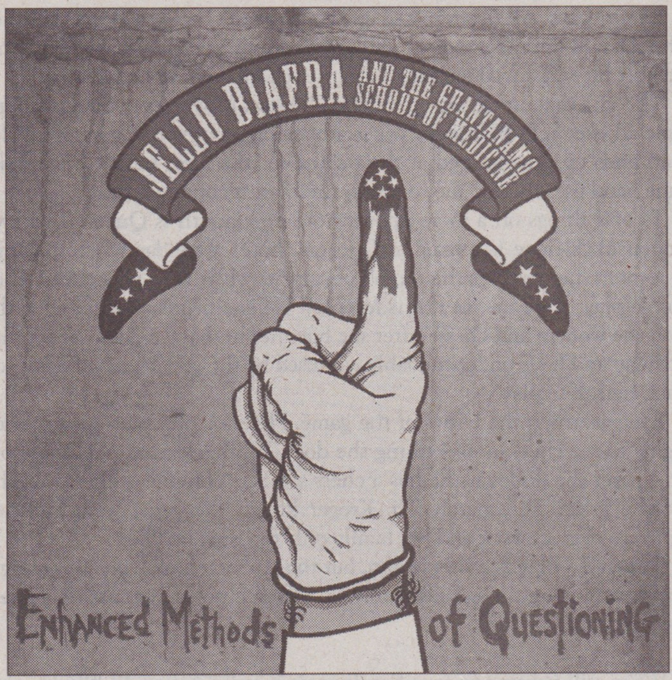
Queen To Play is a simple film, but the characters are very appealing. It is slow moving though justifiably so. Chess is not a high action game. You need time to think.

We're still fighting to save San Francisco radio station KUSF. Things are progressing, just slowly. Check out savekusf.org for more information and to help out.

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, PO Box 460402, San Francisco, CA 94146-0402. If your film is playing in the San Francisco Bay Area let me know at carolyn@maximumrocknroll.com. I will go see it. www.carolynkeddy.com



ALTERNATIVE TENTACLES RECORDS GIVING ART A BAD NAME SINCE 1979



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RECORDS

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We will review everything that falls within our area of coverage: punk, garage, hardcore, etc.—no major labels or labels distributed by major-affiliated distros. Please include postpaid price and contact information. Let us know where your band is from! *No reviews of test pressings or promo CDs without final artwork.*

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(BB) Brace Belden
(GB) Graham Booth
(JU) Justin Briggs
(TB) Tim Brooks
(MC) Mitch Cardwell
(WN) Robert Collins
(HD) Helen Degenerate
(MD) Mark Dober
(BD) Brian Dooley
(SD) Sean Dougan
(LG) Layla Gibbon
(DG) Dan Goetz
(BG) Bob Goldie
(GG) Gemma Greenhill
(JH) Jason Halal
(AH) Aaron Hall
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(MH) Mike Howes
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(MM) Marissa Magic
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(JM) Jeff Mason
(AM) Allan McNaughton
(LP) Langford Poh
(RO) Rotten Ron Ready
(FS) Fred Schrunk
(JS) Jess Scott
(MS) Martin Sorrondeguy
(AU) Andrew Underwood

ACOUSTIC GRINDER / AGATHOCLES – split EP

Like the wonderful letter that was sent with this release said, "Gee another AGATHOCLES release?" I sighed. But for a handful of reasons wanted to give this one a good listen, the main reason being that ACOUSTIC GRINDER have been around for a long time but never released much. I think I've only heard two-three tracks from them and to a lot of people's surprise I like AGATHOCLES. Plus they have only had five-six releases this year. And lastly the letter that was sent with this was so good I feel obligated. Both bands have a different sound than their usual on this release, AGATHOCLES so much so I didn't recognize them. The music is slower, not really grindcore, with D-beat leanings but still heavy. ACOUSTIC GRINDER have only three or four split EP releases and I think this is the first release since 1994. On this release they play D-beat influenced hardcore. I was really surprised and liked their tracks a good bit. I expected grindcore and getting quality old-school D-beat hardcore. I think it was the vocalist of ACOUSTIC GRINDER who put this 7" out and props to him for doing so. (MH)
(Tegendraads)

ALUMINUM KNOT EYE – "Still Cleaning that Same Old Grease Trap/While on Snowshoe"

Dang. This is way cool. This is a four piece from Milwaukee WI (Midwest rules!) that started in '96. Every description I had heard about this band was "garage," but that's like calling a record "punk." I saw a comparison with LYRES and CHROME and maybe that was the case for their *Truck Lunker* LP, but I am going to have to disagree… This is self-described low budget "shanty rock," which to me translates to a killer amalgam of garage, with more of the creepy sound than the optimism found in organ heavy garage, and the frustrated confusion of suicidal depressed post punk. So fucking heavy, you can feel the bass in your chest, throwing off your heartbeat while the guitars fuzzily sweep through the solid drums. The vocals have a deep Ian Curtis reminiscence, while the weird sound effects and keyboard mess adds to the strangely meditative, yet confusing sonic atmosphere. There is something dirty (in sound and in body) about these songs. It makes me want to close my eyes and move to the music. It's a waaaaay better SPITS mixed with JOY DIVISION and a hint of CRAMPS. I will be fucking to this music at some point. (MB)
(Lemon Session)

AMATEUR PARTY – "Truncheons on the Manor" LP

East Coast mod flirting punks that have taken a much peddled sound and beefed it up to a nice new thickness. Wearing there influences loud and proud, taking a leaf out of the young Weller's song book whilst not being afraid to throw in some nifty GANG OF FOUR guitar scratching over those pop hooks. A slight nod and a wink to the old stewards of Brit politico melodic punk the NEWTOWN NEUROTICS whilst coming close to the sound of the more recent pretenders ANNALISE. The playing is in the top league, all kept bundled tight whilst never sounding over professional or sterile. For fans of the STATUES, TRANZMITORS and GENTLEMEN JESSE. Loving it. (SD)
(Rorschach)

ANCIENT SHORES – "Step to the Edge" EP

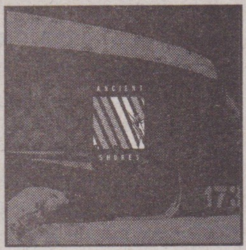
These dudes sound pissed as hell about something and I want them to include lyrics so I can figure it out. They sound like the type who are pissed about some of the same things I am, but if we ran out of stuff to talk about I would bring up how rad their band is. I'm a fan of this super heavy hardcore thing that they do. It's melodic in the way that HIS HERO IS GONE was kind of melodic, disturbingly and still snarlingly crusty, but hardcore is the realm they truly came from. This is for fans of kicking ass. (BL)
(A389)

ANNIHILATION TIME – "II" LP

A deluxe reissue of their second album with the 7" thrown in on reeel purdey color vinyl and shit. You've heard it or maybe not. These guys seem to have they're hearts in the right place. Total denim wearing CLIFF BURTON worshiping motherfuckers. As I vaguely remember doing monster lines of meth with the aforementioned dead celebrity, I think he would dig this. My only problem is that some of the boogie guitar parts get a little predictable many times and I like that kind of stuff. At the best times it's like BUDGIE meets BLACK FLAG. They do a PINK FARIES cover so they're ok by me. This stuff works better live anyway. Play it load while you cook a big batch. (RO)
(Tankcrimes)

ANS / RAMMING SPEED – split LP

The Bay Area's ANS have been gracing us with their brand of '80s skate thrash crossover for years now, but these tracks venture into DEATH territory while still



keeping the rad thrash vocals. The dude who sings for ANS. has a *perfect* voice and delivery for this type of music: solid, more spoken than screechy metal growls. The last track goes into full on head bangin' jam sesh with a messy sonic flangy meltdown. Fucking sweet. The lyrics are dark, even the ones about skating and growing up. There are lessons these guys are learning as they get older and lessons they are teaching, namely how to play skate thrash in a fresh, yet recognizable and traditional way. Props to their props to the late Bruce Roehrs with the song "Roehrs' War." Now the flipside... I have been a fan of Boston's RAMMING SPEED since I saw them in a basement in Chicago. I wandered into a scene of sweaty, shirtless, denim-vested dudes wearing obscenely short jean shorts, "This song is about hanging out with your friends, havin' a good time and eatin' pizza. It's called 'Pizza Party!'" Then the first note struck. I don't know if people take this band seriously with songs about pizza, but you should—these guys can fucking play. This band is dynamic to say the least. Delivering thrash metal with punk undertones, occasional blast beats, and definite D-beat moments with HC splattered all over this shit, there is not a boring moment. The vocals are harsh, scratchy and rage with a definite HC influence. The production on this is indeed pretty polished, but c'mon, this isn't black metal, it's fucking thrash. Get into it. This is a great split—two rad bands that play punk tinged thrash metal that know how to be serious, but don't take themselves too seriously. Fucking awesome. (MB)
(Tank Crimes)

ANTISEEN – "Exploding Barbed Wire Death Match" EP

I think this is the first time I've knowingly heard ANTiSEEN, and I must say, I always expected more of a SKYNYRD vibe, but this just sounds like heavy Oi! with some MOTÖRHEAD, and even leans toward thuggish hardcore at times. Reminds me of SHEER TERROR, in a way. It makes perfect sense why Brother Bruce, whom there is a nice little tribute to in this 7", was such a fan. Along with the title track, which I assume is about wrestling, the B-side features cover versions of COCKNOOSE's "Invader #1 Must Die," and MAD BROTHER WARD & THE SCREAMING STREET TRASH's "Kill the Scene." (JU)
(Green Mist)

ANTISEEN – "Sweet Blood Call/Black Eyed Susie"

Haven't heard any ANTISEEN records from at least the past ten years, so I don't know if this is a very accurate representation of what they sound like right now or not. Side A, a LOUISIANA RED cover, is a heavy blues rock song that kind of reminds me of CACTUS or maybe STACKWADDY due to the gravel gargling vocals. "Black Eyed Susie" is, more of a traditional country tune featuring JOE BUCK who I don't really know shit about, except I think he has a HANK III connection. (AH)
(Rusty Knuckles)

ASTRONAUTS – "Peter Pan Hits The Suburbs" LP

Tons of folk are all kindsa fired up about the re-issue of this mercurial band's first LP from sometime back in the dark ages. The band fall somewhere between the more hippy bands on CRASS records like the MOB or OMEGA TRIBE coupled with some of the HAWKWIND-esque traveler punk vibes. I dunno, man, I love all those other bands... And I tried to get into this lot back in the day, but I just can't hang... fuckin' sax and piano tracks and accordions. I can just imagine some cunt in a patchwork jerkin' skippin' about in a tent in the arse-end of no-where at some horrid hippy fest singing this shit. There's some decent moments for sure, but this LP isn't "classic" to me. It's shit... (TB)
(La Vida Es Un Mus)

BAD BANANA – "Cry About It" EP

This is a pretty awesome lady indie-pop 7". It's smooth but aggressive and distorted enough, at times, to feel wild. The songs are catchy but without any artificial sweetener added. Kind of like *Half Fiction*-era DISCOUNT combined with 2006 Brooklyn indie-punk. Maybe that's too specific... okay they're like an early MUFFS recorded on a four track. Well, the easiest comparison would be PS ELLIOT but both guitar players used to be in that band, so there you go. Apparently they relocated from Birmingham to New York, which makes sense cause they sound like they'd fit into that scene real well. Anyway, what I'm trying to say is this record is really good, the fourth track "LeAnna" totally destroys, and if you like any of the bands mentioned above this is worth tracking down. (FS)
(Puzzle Pieces)

BATILLUS – "Furnace" LP

I've been waiting for this NYC blackened doom band to release a full length. BATILLUS has been around for a couple years now and have a couple EPs, a sixteen minute single and a split with HALLOWED BUTCHERY. Their black metal/doom sound reminds me a bit of COUGH. The track Deadweight is reason enough to give this release a listen. It has a crushing riff that never lets up. I heard bit of UNEARTHLY TRANCE but with a more repetitive oppressive sound. Most of the tracks have a harsh vocals doom sound with one exception. Uncreator is much more of a black metal track with parts of it reminding me of LEVIATHAN. (MH)
(Seventh Rule)

BEAT THE RED LIGHT – "Salt the Lands" CD

Have you been dreaming of the day when macho grindcore, progressive power metal, third wave ska and slick commercial punk would combine forces with a four piece horn section and form a band that embraced all of these musical stylings? Rejoice, because that day has arrived. (WN)
(TNS)

BETONG HYSTERIA – "Vi Vil Ikke Ha" EP

Folks have been digging up some seriously killer punk tunes for quite a few years now and some, quite honestly suck, but some find their way into a very special spot in collections like mine. This release dug out of some Oslo garage has been put onto a thick piece of wax for the ravenously fanatic folk around this shitty world of ours. Here is a 1982 demo session of unreleased material by this truly amazing band. You may own a copy of the unbelievably rare 7" or even the later boot, of a few years back, and if you don't, track it down or find a fucking download. This EP has many of the same ingredients that made me love the 7" thick drilling bass lines and haunting guitar riffs that adhere to the brain in a truly cryptic way, oh, and we can't forget the vocals gruff and gravely that when heard make one take note of the seriousness packed in this little ol' record. Although, this session is not as captivating as the later EP it still hints at something that was bound to get better. Ugh! Only 500 made? Well, rumor has it that there will be a US press of this as well, I hope so. (MS)
(Stavanger-Mandal International)

BIRTH – LP

Dark sludgy sounds that are aggressively muscular in a Midwestern manner. They've been likened to CLOCKCLEANER and SLICES, which are probably good references. It's sort of humorless though, which is something neither SLICES nor CLOCKCLEANER could be accused of. This is heavy, relentless music that messes with the stupidity of rawk and hints at the past masters of such acts (JESUS LIZARD, HAMMERHEAD). Listening to this made me think of a room full of dudes with beards, flannels and cheap American beer. People that don't want to play metal, but don't want to play hardcore anymore. Everything sounds part of a whole, a totality, and if you are intrigued by non-angular brute force sounds with yowling vocals, this is a distortion of rock music that retains its masculinity and focuses on ugliness rather than sex. (LG)
(Deadbeat)

BLOWTOPS – "Drugs Confess/Accelerated"

The conceit of the first track, "Drugs Confess," is in the title: it's a first person confessional written from the point of view of a particular (though un-named) narcotic. The music, a hyper-spastic, kinetic BIRTHDAY PARTY-esque romp, fits it perfectly. The more garage-rock flip was recorded live in Oakland, and is equally scuzzy, in a desperate, paranoid sort of way. This record is part of the Lemon Session Singles Club, so you might be too late to get it for yourself, but you should check the website for some exciting downloads and the chance to join the club and receive future singles without breaking into a collector sweat. (AM)
(Lemon Session)

BOB – "The Things That You Do/Thomas Edison"

This is a lovingly done deluxe reissue of the

rare first single from early San Francisco band BOB. Two songs of peppy new-wave punk (more DEVO than DEAD BOYS, typical of regular musos of the time who jumped on the punk bandwagon), with the unusual addition of a vibraphone! The vibrations no doubt had the punks at the Deaf Club doing the grapple in those heady days of 1979. Includes liner notes, pictures, and an interview with the surviving members of the band. A worthwhile slice of SF punk history. (AM)
(Rerun)

THE BODY / WHITEHORSE – split EP

Fuck, so I listened to the BODY's side on 45 and dug it in a weird and punishing way. I discovered my mistake on the WHITEHORSE side and flipped it back over to give it a quick comparison to what I was already writing. The song has a black metal feel to it no matter what speed you play it at, but at 33 it was doomed out and heavy enough to make me sit up straight and give it a real listen. The drums are thunderous and the guitar has that rumbling quality for the slower parts that sound like the strings are super detuned and the amps are fucking huge. I hadn't heard the BODY before and I'm a convert. The song on the WHITEHORSE side is a bit faster than the stuff I've heard before, but still sludgy and crushing with piercing noise shrieks made by something that I don't think I want to know about. This is a tour split with unreleased songs that is mostly sold out but if you can secure a copy I would recommend you do so. (BL)
(Aum War/Sweat Lung)

BOMB BLAST MEN – "Who is The Master Here?" EP

I'm not gonna tell a lie, my mate Pat from SUBSTANDARD is in this band, and on that alone I dig this… if only to pay homage to the times we spent getting mashed!! Luckily, this kills. A bunch of DIY hardcore punk lifers put together a band with down-tuned guitars, D-beats and harsh shredded vocals. Love to see this lot at some fuckin' punx picnic gig after doing a boatload of speed and cider. This is 100% British, like country-mates CONSTANT STATE OF TERROR but with more cider. Mint. Smart n' that. (TB)
(Vex)

BOOMGATES – "Layman's Terms/Nothing"

Slacking pop from Australia featuring dude from ECSR. The A-side shines brightly with a stable and catchy chorus with the far off-glances of Heather-fronted BEAT HAPPENING and the shy frankness of HALF-JAPANESE. I could personally do without the female backing harmony, but others may champion it lending texture? The b-side is determined to resist this being a pigeon-hold of saccharine pop, so it thumps along with a psych-y, all-knowing swagger but fails to beat out the reverse side with any real memorable qualities. A cool weekend spent down under but nothing to bid your paycheck on. (Oh, for some reason I am really digging the art on the vinyl label—a rad, tidy *Tin Tin* comic book vibe that stands out nicely.) (JS)
(Smart Guy)

BRAGGING LADS – "Half Empty" CD

This disc starts off with a SOCIAL DISTORTION sounding tune but then wanders between melodic punk and borderline street music. Maybe a bit of RANCID? This is apparently from Minnesota despite being on a SoCal label. Anyways, this is decent for what it is. A lot of bands sound like this but there wasn't bad tune in the bunch. (RL)
(Collision Course)

BRAINKILLER – "Every Actual State is Corrupt" LP

I have to admit that I am a BRAINKILLER fan. In fact I celebrate their whole catalog. With that said this LP is pretty damn badass. Yes, it is more of the sound that BRAINKILLER has crafted by melding together the best parts of Japanese hardcore with intensely deep American HC roots. This band manages to move fluidly into FRAMTID musicality from early DEATHREAT, and DEVOID OF FAITH, barking mean, growled sometimes chorused vocals. I know these comparisons have been made before, but that's what this shit sounds like, maynge! The initial UK peacepunk spoken word moments are actually quite good. The dude is pissed, incensed and rabid. The first song on the B-side, "the cure" makes me wanna fucking tear my face off. Goddamn… Those relentless drums sound like an ape wildly pounding the shit outta itself. Distorted high-end guitar fuzz tones hit your brain in the most ugly sonic assault while delivering some infectious riffage. The bass hits you in the throat and seems to have no restraint. The lyrics deal with the religious myth, the end of the world and how fucked everyone and everything is. The call to action is made and it is convincing. Some may argue that these themes are old news, but I would disagree. Punks are pissed for a reason, assholes, and we aren't gonna stop being pissed. This is brutal, heavy, mean and angry. It might make you cry, but BRAINKILLER fans don't cry…we do push ups and dance in a circle. Fuck yeah. (MB)
(Deranged)

BROKENDOLLS – "Two Fiftynine" CD

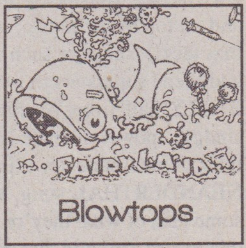
God this fucking blows. More awful wanking guitar bullshit. Is it that hard to get this shit right. This time they're from Italy. The vocals are semi interesting and that's about the only nice thing I can say about this. Why does this exist? Gives me heartburn like a bad meatball. (RO)
(Tornado Ride)

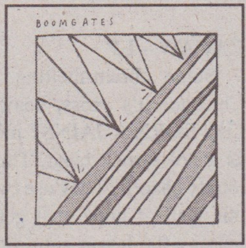
BROKEN FIST / NOTHING BETWEEN US / TONE DOWN – split CD

If this three way split is any indication, '90s wigger mosh is alive and well in Berlin, Warsaw, and Moscow, the fine cities these metalcore thugs call home. Put on your finest JNCOs and ALL OUT WAR basketball jerseys and let's tear this motherfucker down! (JH)
(DS Family/District 763)

BROWN SUGAR / MAYDAY! – split EP

Two of Buffalo's best-kept secrets on one record? Color me stoked. BROWN SUGAR's first song kicks things off at a lazy tempo, and a feeling that's somewhere between early '70s urban decay and early '80s sun-drenched suburban boredom, with vocals that are equally lethargic, snotty, and aggro. For the rest of their side, the feeling remains, but the speed increases to a hardcore pace, and has them gratuitously/blatantly lifting a riff from BLACK SABBATH's "The Wizard" at one point. On this record, they have a loose, unpolished sound with a slightly jangly guitar tone and a bass that sounds like it's being run through a shitty, over-driven solid state amp. I get the impression that this band is comprised of avid record collectors that are just as influenced by '60s and '70s rock, garage, psych, and maybe even soul records as they are classic hardcore records. On the other side is MAYDAY!, whose ALLEY CATS meets B-52s dystopian beach party stylings instantly won me over when I heard their 7" from last year, and these two songs are even more captivating. Their sound here is darker and more pissed





(especially in the vocals), but without having lost any of the sass and melody of their earlier stuff. Both bands are doing their own unique things, and I highly recommend this record. (DG)
(Feral Kid)

BULLY / BUSTED BEARINGS – split EP
On the A-side of this split, BUSTED BEARINGS, a newer band from Arizona, give us 7 tracks of fastcore with some skate thrash influence. Think COKE BUST meets BONES BRIGADE. Blastbeats and mosh parts galore, and on top of the music, some well-penned lyrics that tackle subjects such as biking, panhandling and scene superstars in new and interesting ways. BULLY hail from Washington and have a more sludgy, powerviolence-influenced sound than their counterparts on this record. They cover a NEANDERTHAL song, which should give you some idea of what they're going for. Both sides of this record are solid, but not earth shattering. This feels like an EP that will end up in dollar bins in a few months, at which point it's probably worth picking up. (KM)
(Goin' Apeshit)

BUNDLE OF FAGS – "Glue/Untitled"
So, fag is a British colloquialism for a cigarette, as derived from their similarity to a bundle of sticks for making a fire, which was also called a fag for its ubiquity in the vicious ritual of burning gay men alive during the witch trials. There. Way more interesting than a so-so pop single outta Chicago, right? (JS)
(Lemon Session)

CACAW – LP
Some brain-melting noise assault from Chicago. It's gross, heavy and super distorted. Like BORN AGAINST meets the MELVINS, but as a noise rock band. This shit is awesome and totally chaotic. They use two bass players to create this wall of noise that gets punctured shredding guitar riffs. It can get a little stoner at times, but for the most part these jams are devastating. Ex-members of COUGHS for anyone who cares. Highly recommended. (FS)
(Permanent)

THE CANDY SNATCHERS – "Down at Delilah's" LP
These guys were in existence from the early nineties until, I believe, guitarist Matthew Odietus died in 2008. According to the Drug Front website, these are their last studio recordings. While I can't say that I was ever a fan of the band, there is no doubt that this is rock'n'roll and that they had a following. Too much guitar work and throaty vocals for my taste. I am certain that these guys grew up on a steady diet of AC/DC and MOTORHEAD. This is a picture disc that is limited to 500 copies. (KK)
(Drug Front)

CAREER SUICIDE – "Cherry Beach" EP
It's about goddamn time that the songs on their UK/Ireland tour 7" saw wider-spread release, because this is easily their best material since the *Sars* EP. I haven't heard the original *Cherry Beach* 7" (and it's not in the *MRR* collection), but this one has the two originals ("Cherry Beach" and "Double Life") re-recorded, with two additional songs. This is almost a total overhaul of CAREER SUICIDE's sound, and I wasn't expecting the title track to bear such a strong resemblance to the second half of FUCKED UP's "Baiting the Public" with an abundance of guitar leads and an even more anthemic rock vibe, but I'm certainly not complaining. The next two songs are similar but not quite as epic, and would've been the best songs on *Hidden World* (which I like) had they been snuck on there with different vocals. And unless it's a cover that I didn't catch, the final song on here is even more of a departure from anything CAREER SUICIDE is known for: with an almost CRASS-esque rhythm to the vocals, over nothing but pounding drums at first, before the guitar kicks in. Even though I've been a longtime fan of CAREER SUICIDE, it's great to see them changing their sound and writing songs that rival "Quarantined" for their best material. (DG)
(Dirtnap)

CIVIL VICTIM – "...No False Hope" LP
I passed up the chance to see this band when they toured the East Coast last year, and after hearing this LP (their first, after a couple of solid EPs), I'm thinking I should've dragged myself out of the house to catch one of their shows. CIVIL VICTIM is from the land of lederhosen and kinky sex, but draw influence from early '80s American and Swedish hardcore. They aren't reinventing the wheel by any means, but sometimes good old raging hardcore is just what I need to hear to bring me out of a funk. All the tracks are at least ok, and a few ("The Great Surrender," "Puppet Existence" and the title track) are fucking great. Consider this album a palette cleanser, it's not a full meal, but it's tasty, and will definitely get you in the mood to spin more records. (KM)
(Loud Punk/Shock to the System)

JEFF CLAYTON AND THE MONGRELS – "Warhero" EP
Jeff Clayton of the mighty ANTISEEN goes solo here with the help of the great MAD BROTHER WARD. Not nearly as great as the SLIMEGOATS but good. This starts out with the ANTISEEN song "Warhero" slowed down with a big classic southern rock intro and guitar solos that sound like a cross between the STOOGES and SKYNYRD. "Need It Bad" is a faster rocker. They finish with a RUPTURE cover that's a great song but I wish there was more originals here. I prefer Mr. Clayton in a more dangerous rougher sounding environment with less slick guitars but it's good stuff. (RO)
(Steel Cage)

THE CLICHES – "Born to Booze, Live to Sin" 10"
To judge this book by its cover would have you thinking you were getting into some COCKSPARRER or OXYMORON worship. While these guys do play street punk, it's certainly not the typical straightforward oi oi oi kind. This has much more of a rock 'n roll feel to it. Of course there are the requisite songs about drinking, giving the boot and what have you. Oh, and a MOTÖRHEAD cover for good measure. Perhaps they are poking fun at themselves with the name of their band? Fans take note—this is a limited to 500 picture disc. (BD)
(Longshot)

CLUTTERS – "Breaking Bones" CD
At first I wasn't going to review this album, thinking it was too out of the realm of what's normally covered here, but upon several listens I've changed my mind. The CLUTTERS is a Nashville-area garage rock'n'roll band that incorporates elements of rock and new wave and punk to create quite a unique sound. Some of the tunes here are full-on modern-style garage stompers with NUNS-style keyboards pounding away, while others sound as if they could have emerged along with TELEVISION or the TALKING HEADS in that mid '70s New York scene (but with a more modern garage rock approach). So what's the problem you ask? Well, there's also a BLACK CROWES sort of rock element mixed in as well, which might scare away a few people. But I do have to say that this album sounds quite good nonetheless, and I bet seeing them live just once would have you hooked. (BG)
(Chicken Ranch)

COPROLITOS – "El Ritual" 2xEP
Spain's COPROLITOS have been at it for a few years now and here they have the nerve to come back with a double seven incher at once, sounds like a really fun night for me. This is punk that is tainted with moments of PARALISIS PERMANENTE, or DESECHABLES, maybe even a splash of ALASKA but not as dancy or poppy. This is pretty cool shit, I recall really liking the other EPs, this could have used a bit more bite or grit. Maybe the production could have been a touch dirtier but nevertheless it still has enough energy to keep me interested. Good! (MS)
(Blondes Must Die)

COUSIN BRIAN – "Wrong" EP
Total "judge a book by its cover moment." I though, given the record label, the name of the band and the cover art, I was gonna be in for a cutesy record. What the listener of this little record will get is actually a strange collection of actually pretty melancholy songs. There's a somewhat old fashioned nature to these songs that I think I am picking up from the guitar tone and the singers reverb-y croon. All of these songs are sweet, but have a healthy dose of sadness that makes them welcoming and really enjoyable. Fun drumming, great melodic hooks, a well-fitted recording style, and a mood that is deep yet accessible make this a strong record. Seek it! (LP)
(Evil Weevil)

CRIMEN – "Es una vil Mentira que Todo va a Estar Mejor" LP

A pretty by-the-books mid-paced pogo-zone kinda sound here, not unlike a more D-Beat and less technical PELIGRO SOCIAL. Similar to PELIGRO, Mexico City's CRIMEN use really simple riffs, good bass playing and catchy vocal melodies to create similarly styled catchy songs that you wouldn't normally expect to find when dealing in such simplicity. Especially when you realize much later on that they are stuck in your head and you didn't notice. Good stuff. (JU)
(Base / Discos Enfermos / Dogma Destroyer)

DALAI LAMAS – "I Want You/I Lost You"
Two tracks of gutter-fi offbeat pop, that sounds like it could have come from any time in the last forty years, or the next forty. The first song sounds like a lost VELVET UNDERGROUND demo recorded on stolen Quaaludes, while the flip is very possibly the last thing Joe Meek heard from the voices in his head before he ended it all. This disturbing disc is apparently only for initiates of the Hozac Hookup Club: I shudder to think with whom I now have to "hook up"... (AM)
(Hozac)

DECAY AFTER DEATH – "Songs of Nihil for the Struggling Individual" EP
I am into this band. This is fucking rockin'—no "g" required. The guitars are wankin' and solo heavy with plenty of palm muting. They have that electric, slightly fuzzy thrash metal sound. That bass is a fast as shit, traveling all over the fucking neck filling in the notes where the straight-ahead, simple drums do not hit. This is cross over thrash that is way more punk than metal. The vocals are throaty and scratchy with reverb-y echo effect. Talk about nihilistic, angry, wasted and hopeless...and the lyrics actually rhyme... sweet! There is only one pace here, people, and that is fast. Mash together MOTÖRHEAD, later era ENGLISH DOGS (only the fast stuff), and vocals from early Finnish HC. This sounds like a faster more thrashy DAYGLO ABORTIONS. "The Corporation" is a jam. A few observations: I guess the word "cunt" is not just for the British anymore! Maybe it just feels good to say a bunch, just like I say "dick" a bunch, but hey—no accounting for taste... Unless "pixilated" is the new style. Dudes, I will help you lay out your next record cover, I'm serious. The cover looks like shit. Lastly, I just have to say that I generally hate and am embarrassed by the majority of spoken word. Particularly when it's coupled with gasps for breath as if the words are incredibly emotionally taxing to let out. Lose the spoken word... leave it to peace punk bands, you guys don't need it. (MB)
(Occult Whispers)

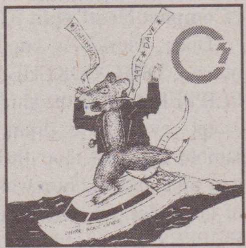
DEAD MORTICIANS – "Funeral Home" EP
This Milwaukee punk band mixes a little metal guitar squeal into a spooky and sleazy rock 'n' roll delivery to make for some good listening. They are a rock 'n' roll band the way the CRAMPS were and they are a punk band the way the MISFITS were. It's a little weird and the organ gives things a bit of a haunted house feel while vocals are sung with a good amount of reverb. With lyrics like "beware the blood on Satan's claw" and pictures of dudes in caskets on the back cover I get the idea of what they are going for and while I've heard and seen a lot of bands like this over the years, they do it better than most. (BL)
(Burial Vault)

DEAD PANIC / THE PENNY DREADFULS – split EP
Well, no one can criticize this release for not being DIY-as-fuck. All you get is a 7" slab of black vinyl in a white paper sleeve with absolutely no packaging or info other than the spray-paint stenciled logos and band names hand-written on the center labels. With so little info about these bands, all I can do is give you a brief description of what I heard... On the PENNY DREADFULS side, the recording quality was dubious at best, but I actually liked the songs. They were a little pop-punky at times, sounding a little like MOTO, which I think is a great band! On the other side, DEAD PANIC was a significantly heavier-sounding band of more angular hard-core influences that reminded me of a lot of that late '90s punk like JAWBREAKER, etc. Overall, not a bad little record, but I have no clue how the hell anyone is gonna get their hands on it unless you actually know these bands or catch them live sometime, since there is absolutely *no* info with this one. As a tip to anyone planning to submit anything for review to *MRR* in the future—at least include some contact info for us to pass along to our die-hard readers that take our word as gospel truth!! (ML)
(no info)

DEATH TRAP – "No Hicks" EP
King City is the tiny California town that spawned this band—much to its chagrin I'm sure—and we have Feral Kid Records to thank for discovering this unreleased tape and pressing it to vinyl for my and your consumption. These songs get a lot out of a little, each revolving around a single riff, and shouted vocals that are often out of rhythm with the music, along with some sort of lead, be it a hooky wandering bass line, keyboards, or "police siren" guitar solo akin to the end of SOCIAL DISTORTION's "Mass Hysteria."
The recording reminds me a lot of that of the URBAN WASTE 7", and the overall vibe absolutely reeks of being a punk in small town America in the early '80s: confined by conformity and narrow minds, and wanting nothing more than to get out. Also included is a brief history of the band, and an amusing anecdote about them playing "No Hicks" on their high school's lawn. (DG)
(Feral Kid)

DELICJE – CD
Man... I really wish this wasn't recorded in a "rock" style, because I bet they would rule live. The first track sounded like a HOLE song, yuck... The female vocals are great, but the growl-y crust metal dude vocals kill the mood. DELICJE is female fronted polish punk that has a very '90s sounding melodic HC crust influence with triumphant guitars and mostly mid-tempo drums. This is punk that lacks bite. This is not bad by any means, but it's just way over produced and lacks the spontaneity or raw quality that needs to be in this sound to be good. I want to like this, but I don't. (MB)
(No Pasaran)

DEPRAVED/VISONS OF CHANGE – split CD
So you know those bands you happened to buy a record of right when you got into punk? The band that a lot of people never mention but will forever hold a special place in your heart??? The DEPRAVED is that band to me. I bought their first LP in the mid '80s and have loved them ever since. At last, Aston (possibly the only person out there who could do this justice) has grabbed all the DEPRAVED tracks and the band that was born from their ashes and compiled them on to two CDs... 51 tracks!!! The DEPRAVED from Leamington Spa in the UK played a brand of Americanized hardcore that was unique for the place.... Mixing 7 SECONDS with VERBAL ASSAULT or some shit. Their second LP is on of my all time faves. When the band became slightly more psychedelic they



changed their name to VISIONS OF CHANGE. To be honest, I thought the sound changed little apart from the addition of an organ. This package has both bands complete recorded material as well as unreleased tracks and a Peel session as well as a fat booklet full of history, lyrics and pictures. The packaging is a little desktop publishing… but this package is mandatory! Wonderful. Thanks Boss Tuneage! (TB)
(Boss Tuneage)

DIET COKEHEADS / NEON BLUD – "Compact Heat" split EP

Dude, Florida is cranking out some hits as of late. DIET COKEHEADS are sounding like FLIPPER ditched the sludge and picked up some sweet reverb in a drunk in the afternoon sun ramble then got their little brother high for the first time and had him wail it out on a shitty horn of the underlord. NEON BLUD brings back that FLIPPER sludge with a totally gnarly bass line that pulls you along through layers of some real dreamy SONIC YOUTH style guitar wankery (this is a complement) topped off with girl vocals sounding like a bored school yard chant creep out. A seriously good match of some super killer bands, of course there are only like 550 copies. Run and get it! (MM)
(West Palm Beotch)

DIRTY FILTHY MUGS – "Up In The Downs" CD

By my count, I believe that this is already the third or fourth full-length release within the last couple of years for this group from LA that is comprised of former members of SWINGIN' UTTERS, the GAIN and BIG IN JAPAN. The path of least resistance in this review would be for me to just say that this is something to be lumped in with the whole DROPKICK MURPHYS, FLATFOOT 56, REAL MCKENZIES, etc. style of punk rock. Saying that wouldn't be too far from the truth and unfortunately as much as I like a lot of that stuff, it becomes a bit of a one-trick pony to me. Ultimately, I don't think that "Up In The Downs" is as good as this bands last album *All Yobs In*, which I thought was a legitimately good album! (ML)
(DC-Jam)

DISERZIONE – "Quando Si Sentira' L'Ultimo Rimbombo" EP

This is why re-issues are awesome. Culled from the titular 1982 tape release, these five songs of obscure Italian hardcore/punk would have almost surely been lost to history if not for one label's passion for documenting the ghosts of hardcore past. Save an opening ripper ("Nuova Generazione") that is proto-hardcore ala TEEN IDLES, this is solid melodic punk that brings to mind a sloppier TOXIC REASONS or ZERO BOYS with a meaner edge. Hell, the last track even veers into near-pop territory until the spirited breakdown. Unlike a lot of their peers, these guys played it relatively straight without the usual Italian quirkiness, which is not necessarily a bad thing. Personally, and probably predictably, the first track is the real revelation but this entire record is very much worth hearing, tape damage and all. (AU)
(Lovehate80)

DOC / MIND OF PRISON – split EP

Not familiar with either band I'm digging both. MIND OF PRISON from Baltimore, MD blast out five tracks of modern non-technical grindcore. Meaning they fall in that middle ground between raw old-school noisy grind and modern techie grind. Good, straight-forward fast grind. DOC, from Washington, DC, on the other hand leans more towards raw grind with slow parts and multiple vocalists. I think I hear at least three different vocalists. There are slow feedback-laden moments that kick into speedy grind parts but there are parts, like a lot of the vocal delivery, that come from the hardcore and fastcore world. Damn good stuff from both bands. (MH)
(Blastcat)

DVA DAMAS / LE FACE – split EP

DVA DAMAS mine a post-punk proto-goth atmosphere that's cool, sneering and sleek in a way that brings to mind pleather-catsuited post no wavers on the way to a post-art opening on the LES circa 1984. Synths and a doomed out minimal guitar intone over a shuffling rhythm section, while knowing girls chant over it all. LE FACE play dark toned goth-garage that evokes CASTRATION SQUAD and CHRISTIAN DEATH, with their own desperate frenzied mannerisms. All of this is happening in Southern California. (LG)
(Psychic Handshake)

THE EGYPTIAN GAY LOVERS – "No Fuck No Ride" CD

Loud and obnoxious AC/DC loving gear heads. Ain't my thing but I do gots to say for this style which I'm not the biggest fan of, these ugly buggly greasers play it super tight, with a big blown out sound, indicating that maybe they do have a big set of balls and ain't hiding behind their overly macho sound in order to make up for their tiny ding dongs. (SD)
(Cazzo Duro)

ELECTROCUTIONS – "Forgotten City/Days Like These"

Never heard of this lot, but I'm totally felling this. Snappy, tight power-pop punk in the vein of the TRANSMITTORS or SOMETHING FIERCE with a nod and a wink to the '90s LA shit like the STITCHES. I dig the two-song format too, how a real single should be. Boss vibes. (TB)
(Windian)

ELWAY – "Delusions" CD

Bloody hell. It's the WEAKERTHANS. Transplanted to Chicago. And with beards. And bicycle helmets!? Seriously. Given that the WEAKERTHANS are undoubtedly the best band in Canada, this is high praise indeed. Which even facial hair can't detract from. I guess later period JAWBREAKER would be another musical marker, or a less rambunctious HOT WATER MUSIC, but they really are the thinking person's college-rock (or whatever bands like the WEAKERTHANS or JAWBREAKER get labeled these days). Great stuff….and no surprise that it's on Red Scare. The obvious mark of class. (RK)
(Red Scare)

ENDLESS GRINNING SKULLS – LP

Blistering thrash in the tradition of the '80s greats, from a crew of UK folks who know full well how this shit needs to be done. ENDLESS GRINNING SKULLS take their cues from political UK crossover and raging Japanese hardcore and obviously are well versed in how to go about harnessing those influences. No need to go into deeper layers of bullshit words as these riffs speak for themselves, and this fury cannot be described by a cluster of letters and pointless punctuation—this is flawless hardcore delivered with point and precision. Get this. (WN)
(Viral Age)

ENDPROGRAM – "Balatus" CD

Modern hardcore, like RIGHT BRIGADE or early TERROR, but thankfully without the mosh, machismo, or moronic lyrics. I like that there's a bit of intelligence and vulnerable passion to it, rather than the singer just coming off as a cartoon character tough guy, but there still isn't quite enough musically to distinguish it from the other bands that sound like this. If this sounds like your thing though, run wild. (DG)
(High Art for the Low Down)

ENSLAVE – "Far East Hardcore Punk" CD

This disc is jaw dropping. I listened to three songs before I could even type one word—so much time went into these songs and this recording that it seems disrespectful to do anything but listen in awe. Female/male vocal attack blends harsh shouted Japanese HC vocals with an unforgiving crust assault drenched with emotional guitar work and song structure. Like if ENVY belted out fast hardcore with no quiet parts. "My Will" starts with a black metal styled attack that surpasses even the rage that makes up the rest of the disc, and then the song that follows is mind boggling in its presentation—just devastating in every way. There is definitely an emo bent (sometimes even theatrical...I know that makes no sense, but listen and you'll understand) that will turn off fans of unadulterated Japanese hardcore, but this punk is fukkn blown away. (WN)
(MCR Company)

ESKORBUTO – "Eskitzofrenia" CD

This is the reissue of one of the most influential albums by one of the most important Spanish punk bands of all time. Originally releases in 1985, *Eskizofrenia* is overtly radical, DIY and raw. Non Spanish speakers are (as always) at a disadvantage here because the liner notes contain an original interview with guitarist Iosu where he was asked to describe the album tracks to which he replied by telling stories about the band and giving some

his views on some of the issues that have effected them and influenced the lyrics. The excerpts from that interview give a good idea of what this record and band were about, "Many bands have good ideas and I like what they're saying, but when it comes to it, they're just a lie." Take a tip from Iosu, punk was, is, and will always be inherently political. The history of the band is tragic in some ways, but they left their mark and for as defeated as some of the lyrics seem with the realization that "You're not alive, you're not dead, just condemned. It's worrying, you're part of what you most hate: the system. It's unbelievable," there is still hope, rage, anger and the will to fight in ESKORBUTO's music. That's why these songs still endure, this is why they are classic, this is why we still do this. Anyone looking for reissues of obscure greats (BICHOS, TDK, SAICOS, RIP and more) check out the Munster catalog, it's a trip. (MB)
(Muster)

FAT SHADOW – "Foot of Love" LP

Two of these songs might be considered punk, if one was feeling expansive. These are close to the better songs on TSUNAMI's *Deep End* LP—driven indie rock with pleasant, melodic and catchy vocals. The rest of it is mild, corny, easy listening shit—really disgusting. Overall, this is a good LP to put on if there are punks in your house and you can't get them to leave. (JM)
(Houseplant)

FORMER CELL MATES – "Presented As A Work Of Fiction" CD

Tremendous disc from a band that features an ex-LEATHERFACE dude. I loved this band's first record and this one follows right behind being with thick emotional driving punk. When I say emotional I'm talking BRUCE SPRINGSTEEN or TOM PETTY not twerps in black make-up. Seriously this is kinda punk SPRINGSTEEN, which is rad, they even turn it up a notch with the addition of piano and strings. Not for the punk purists maybe, but tremendous stuff for those not faint of heart. (TB)
(Boss Tuneage)

FORWARD / WARHEAD – "Live in USA: Burning Against Spirits USA 2006" DVD

Fuck, this is a happily WARHEAD heavy month for me. Obviously, this DVD documents live performances from the TRAGEDY/WARHEAD/FORWARD East Cost tour, and it's a really mixed bag. Because the sound quality ranges from fucking terrible to relatively okay, but not at all good or great (except the Chaos in Tejas/Emos stuff, which looks and sounds pro), the most interesting aspect to me is watching these bands give 100% at every gig, no matter if it's in a living room or CBGB's. Well, that and seeing the little random footage inserts that presumably represent interesting things about America through the eyes of aging Japanese hardcore legends. To be honest, I don't like live records or videos under the best of circumstances, and for the most part the WARHEAD stuff in particular is very poorly recorded (and unlike FORWARD, I've never seen WARHEAD), so I was kind of let down by this release. That being said, it's not terrible by any means and I can see a lot of other people having fun with this DVD, not least in the segments where a bunch of raging older Japanese punkers fuck shit up for a crowd of po-faced boring arms-crossed crustlords. What the fuck is the matter with you people? Move a little you fuckers! (AU)
(H:G Fact)

FOUR EYES – "Towards the End of Cosmic Loneliness..." EP

Just to be clear, these FOUR EYES are from Western Massachusetts, and are not the FOUR EYES from Sacramento, CA, that I hoped they would be at first. So instead of nerdy, trashy pop punk, what we have here is noodle-y indie rock/pop punk. Maybe the indie rock vibe comes mostly from the way the singer goes about his business. It just kinda reminds me of FRANZ FERDINAND or something. The music is solid fare though. Everything is warmly fuzzy and the guitar is noodle-y and melodic. The lyrics sheet really pisses me off though. The lyrics themselves are not offensive. It's that the fuckers justified all of the text so that the words sometimes get cut in two because that's where they wanted the have the margins for that body of text end. It makes it so hard to read and it gave me a headache. Boo, guys. (LP)
(Puzzle Pieces)

FRANCIS HAROLD AND THE HOLOGRAMS – "Hang the Goat/Invisible Empire"

The art for this 7" is awesome. Looks like four executioners with a little piggy boy on a banquet table. Quite righteous. However, deceiving. The tunes are typical Hozac style and actually manage to seem lazier than usual. (HD)
(Going Underground)

THE FUCKWITS – CD

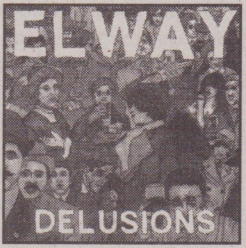
Well... This is another entry in the "geriatric UK punk" category... And you know what? I think it has something to do with the fact that because the English invented punk—(As a note, I realize that many will argue that "punk" was first identified in the US by bands like THE RAMONES, or even earlier by the STOOGES or MC5. However it is my humble opinion that it was in the UK that the embodiment of "punk rock" as a life-style was first embraced. If you want to dispute me, tell me how many 50+ year-old people are going to gigs here in the US, and then go to the UK and get back to me on this, ok?)—they are more in tune with how to crank out reasonably acceptable tunes, well into their golden years, and I am saying this with no disrespect. For what it's worth, the guys in this band were probably pogo-ing (not "moshing") to the SEX PISTOLS *live and in person* before a majority of you reading this review were even born! Other than the slightly annoying and played-out incorporation of some rootsy/reggae riffs into their songs (à la the RUTS or something), this is pretty good, classic sounding early '80s UK punk! (ML)
(Punker Pages)

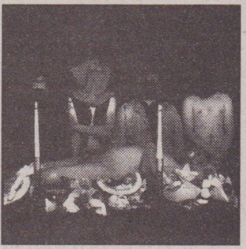
GARDENS – CD

GARDENS have a bunch of those elements that most so-called garage bands seem to incorporate these days: jangly guitars, off-key vocals, and low-energy rhythms. Yet, GARDENS make it work. The melodies are simple. The singing borders on shrill. The tunes are catchy in a subtle way. They go light on the distortion. It all combines together for some fun songs. There are a few slow ones, but I prefer the faster songs. The singer's voice sounds cooler when he has less time to let it warble too much. (CK)
(Alive)

GET RAD – "Choose Your Own Adventure" EP

This is "Modern" hardcore from Wisconsin that follows the well-established formula of clean-cut fast parts, occasional epic moments, and lyrics about skating, keeping posi, and other predictable topics. As the tile implies, the





theme is a mini choose your own adventure comic starring Cru Jones from the movie *Rad*. Pretty unremarkable. (JH)
(Halo of Flies/Perpetual Motion Machine)

GG KING – "Esoteric Lore" LP

Am I allowed to write a review that consists only of exclamation points, question marks and dollar signs? Cuz that's what *Esoteric Lore* conjures up in my tiny brain. It's so goddamn good that it's almost making me angry. All I can do is drool and punch the wall. "Esoteric Lore" is a whole lot darker than I expected, but it's incredibly varied and a shitload of fun. Greg and his revolving cast of co-conspirators tackle virtually every cornerstone of punkdom here, with songs varying from totally skuzzy and druggy punk to moody and aggressive instrumentals to the expected hook-filled crowd pleasers. On top of that, the LP manages to come across as a serious, well-executed rocker, yet still seem playful. A familiar (and all too often correct) criticism of this particular brand of punk is that the records have no real depth; they're just a series of genre rehash sessions that are judged by how closely they can replicate the classics. "Esoteric Lore" knocks that gripe right out the fuckin' window, offering up a collection of songs that you can really dive into. I'm a long-time fan of all that he's done previously, but even I'm blown away by this. Well done, sir! Everyone needs to hear this immediately! Oh yeah: !$?!$?!$?!?$$$$$$$!!!!!!!!!!! (MC)
(Rob's House / Scavenger of Death)

GONE BAD – "Midnight Love" EP

I was getting ready to trash this from the dumbass cover but damn if this isn't one of the meanest sounding guitars I've heard in awhile. The broad singing sounds really good and over the top evil at times. Other times I want to punch her in the face. The first song is great (fast) but the rest get progressively slower and more boring sadly. The lyrics are really stupid. Nice try. They're from Brooklyn so what do you expect. (RO)
(self-released)

GR'UPS – "A Li'l Lost 1992-1994" LP

So this would be a compilation LP of all the songs GR'UPS ever recorded plus a handful of live tracks at the end. For those not familiar, GR'UPS were a band in the early '90s that rose from the demise of BLATZ. There are a few clear similarities between the two bands, but the chaos and anarchy that was perhaps BLATZ's greatest charm, is replaced with structure and accessibility. But regardless of past bands GR'UPS created one awesome 7" (the second one), one mediocre 7", and a few decent comp tracks. Perhaps they're not first in line for "bands deserving a retrospective record," but it's good that this exists. Cause GR'UPS were always fairly underrated, and by this point in time have faded from many of our collective memories. Personally I still listen to their good 7" to this day. It's a fantastic slice of early '90s-Lookout records style Bay Area drunk punk. If that's your thing at all, check this out. Two side notes: 1) Anna Joy is one of the coolest singers of all time. 2) Record label, you gotta give more TLC to your insert. That pixelated ugly font hurt my eyes. (FS)
(Recess)

GUERRILLEROS DE NADIE – "Intolerancia" EP

Fuck yeah! This is some decent thrashy punk rock! Although not usually my preferred flavour of punk rock, I'm really digging this stuff! With a mix of male and female lead vocals and a mix of English and Spanish lyrics, this is a high-quality, classic punk EP!! Four songs at 45 RPM with chaotic artwork on a foldover cover that includes the lyrics inside, this brings me back in time and makes me think of my first experiences of punk rock in the mid-'80s. Yep. This release looks and sounds like the real deal and gets my seal of approval! I could see myself going nuts in the pit at a show by these guys... that is if I was sixteen again! Regardless, this is a great EP for the legions of spikey, black-haired, studded-leather clad punks out there who like everything from GBH to the CASUALTIES and beyond! Good stuff. (ML)
(Suburban White Trash)

GUNNAR HANSEN / U.T.I. – split LP

GUNNAR HANSEN play driving, energetic, circle pit-ready hardcore punk that occasionally delves into gloomy metal territory, with scummy, androgynous vocals that sort of remind me of the female vocalist from F-MINUS. The first half of their side is good enough for me to overlook the overproduction, but the second half is either too gloomy, generic, unfocused, or all three. U.T.I. are somewhat similar, but do more of a mid-paced '70s rock-influenced thing, with guitar solos to match, and have a greater percentage of good songs on their side. Nothing particularly horrendous nor mind-blowing from either band, though this record would be a lot better if it had been whittled this down to a sharp, potent split 7" with a shittier recording. (DG)
(Schizophrenic)

GUN OUTFIT – "High Places" 12"

GUN OUTFIT is such a good band and so underrated. Hailing from Olympia, birthplace of rock'n'roll, they play understated somehow both triumphant and defeated sounds that evoke the best of post-hardcore SST creativity with a willful Northwestern malevolence. This record is their most optimistic, the first song seriously sounds like a FELT outtake! It's bright and full of possibilities and life. Sounds like an adventure, while also being somehow soothing. "High Places" indeed! I think there's a dog bark at the end—*Pet Sounds*?! "Ring a Bell" is a driving with an underlying paranoia, the guitars make me think of HUSKER DU, and UNWOUND and GREG SAGE, (and the new drummer has a total early WIPERS style I think!?). This band is so good! The cautiously optimistic guitars crash into each other and alongside the male/female vocals, with a noted paranoid underbelly, bringing to mind the possibilities and crushing defeats ahead. This is introspective music, but it's so evocative and powerful... The last song has a desperate, epic midnight drive alone appeal, sorta mythic and it's called "White Light" but there's no white heat, just a doomed taillight fade. Again, this record is so good! (LG)
(Make a Mess)

GUT BUCKET / TUMORHEAD – split EP

Both bands play cutout bin death metal. Trying to look at the positives; GUT BUCKET has a unique sound in that they have two base players and no guitars. The bass sound is great and the songs are almost catchy while being death metal. TUMORHEAD's last track is a funny, mostly acapella cover of the *Gilligan's Island* theme song, but with the lyrics change to be about Cthulhu. For diehard death metal fans only. Maybe it's not that bad. (MH)
(Hell Central)

HIRNSÄULE – "Hirnsalto" LP

Fuck yeah DIY punx! I was predisposed to like this before I even put the record on because the sleeve was hand-screened and absolutely *stuffed* with inserts and ephemera (flyers, a silk-screened envelope, a fat booklet...awesome). As for the record, this sounds very much like a DEAD KENNEDYS for the modern age. The dramatic vocals (performed in three different languages) and eclectic songwriting are 100% DKs, while the metallic edge to the guitars and "whoah-oh" choruses are much more '90s Fat Wreck style. This is not at all the kind of thing I usually listen to, but it's hella catchy and I could see myself actually putting it on again at home. I'd love to see these guys live, the record has so much energy I can't even imagine how much fun they are on stage. (AU)
(Umsturz)

HOAX – "Fagget" EP

I just realized that the only music I've been able to tolerate for weeks now has been VAN HALEN, BOSTON, and STEVE MILLER BAND, which is why I am at a complete loss for words when talking about a good HC record. I can picture show spaces erupting to these songs, because a good bit of this 7" is like whole trax made from raw recordings of mid-paced, floor stomping mosh-worthy breakdowns, and that is quite alright with me. The HOAX formula is a pretty simple one, with no real magical musicianship just raw bare bones angry hardcore with good vocals. Don't let those references to moshability scare you off. Good stuff. (JU)
(Deranged / Katorga Works)

HYGIENE – "Public Sector" LP

I had reviewed a single from this London-based punk group before, but it wasn't until their interview in this same rag that I become a HYGIENE head! I promptly bought said great single (*Recruitment* on Going Underground Records) and this LP. Although Hygiene play familiar styles with familiar influences—their

sterile boredom an essence of UK post-punk, their sarcastic anger indispensable to the earliest punk wave—something feels too difficult about trying to pin this band down to laundry list of heroes from ROUGH TRADE's past. I know I can't be the only one feeling stupefied by the immediacy and vibrancy in this decidedly un-pop (though that would seem entirely within their reach given the craftsmanship of these jammers) outfit, because in the above referenced *MRR* interview they spoke about an isolation in the London scene save for the mighty and spastic PHEROMOANS (yes, not without their own triumphant LP out last month!). What do the kids in England hear when *Public Sector* comes on? I hope their own legacy in mastering controlled punk anthems doesn't taint this wholly original expression in today's punk. Maybe that's a nice segue to their cover—likely to be passed in the bins by all you non-Sci Fi novel readers—a bleak painting of the eye-sore and now-defunct BT Tower in London (which symbolizes the throes of a devolving empire, or something phallic like that). I personally dig the Paint program skinhead fanboy cartoon on the sleeve as well, and knowing that they all have desk jobs, just like yours truly, I'd like to think they even got paid for such a sentimental doodle. HYGIENE rules, O.K. (JS)
(La Vida Es Un Mus)

ICON GALLERY – LP
The angry indie rock herein seems to be a vehicle for the singer's voice. Moving from her old band, APHASIA, through the ICON GALLERY 7"s, to this (brief) LP, her singing is more polished and powerful than ever. She wails and growls like she went to school for it. The 7"s lack catchy songs, and in this newer tack that's still a problem. The material is tight—some of these tracks even end a bit too soon. This LP makes me think of PRETTY GIRLS MAKE GRAVES. I hope I'm wrong, but the overall vibe I get is a band over punk, ready to play rock clubs for fifteen dollars. Some kids will be lovin' this LP. I'm sure the band is supported in the Iron City (Pittsburgh, PA), the record sounds great and there's an interesting painting on the cover. I didn't get excited though, more cynical and suspicious. (JM)
(Dear Skull)

ICON GALLERY – LP
The EPs were great, but this full length realizes the vision that ICON GALLERY have been working on for years. Total power, but in the form of infectious guitar leads and vocals that could pass for PAT BENATAR fronting a post hardcore outfit. I cannot think of another punk band with vocals this distinct and demanding, but strangely I am drawn to the guitar instead (just as I was with the singles)—brilliant '80s Midwest hardcore riffs and tones are treated with a certified shredder, and the results are beyond fantastic. The songs on this LP are hopelessly catchy, with a burly rock 'n' roll vibe always lurking just beneath the surface, even when ICON GALLERY move towards more emotional and/or introspective. Rarely do LPs sound fully realized, but this record is exactly that, and it is amazing. (WN)
(Dear Skull)

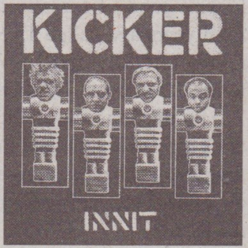
INDUCED LABOUR "Red Deer Travelodge" EP
Ex-members of BLACK CAT 13 and SICK LIPSTICK continue to unearth a post-screamo moonscape with (I think) a demonic child handling the vocal duties. The bass is violent and multi-faceted, the guitar sounds like something someone sent off for from the Sears catalog circa 1964. Do you want to listen to a band take apart the VSS and meld it with later ANTIOCH ARROW with the help of some children who refused exorcism? Sounds like a tantrum in a rec room, teenage vampires, and that's just the vocals. (LG)
(Pleasence)

ISA Y LOS ANTIHEROES – "Soy Un Jipi Feliz" EP
This rules! Totally snotty girl-fronted punk with an almost caricature-y '50s rock 'n' roll quality. We really should have had someone Spanish-speaking review this because I'm sure there is a lot to say about the lyrics given that the only ones I can read are: "...Janis Joplin: Peace now and forever!" which abruptly erupts into laughing. (I thiiiink they are from Spain?) The title track stands out the most; fast, poppy, and defiantly spastic with gang of girls backing vocals. A guy shares vocals on a couple of tracks, and while it doesn't quite hit the bar of the lead girl's, it's quick and grainy and fits right in. I don't know if it's the allergy to compression or the blatant fun seeping from the wax, but this 7" sounds like it could have come from any decade of Spanish kids jumping around at a show. Limited to 68? What? (JS)
(Blondes Must Die)

IT BURNS / TWEAK BIRD – split EP
These are a couple of bands from Carbondale, IL teaming up for this record. It's always nice when you get two bands that don't play exactly the same style of music on one record—keeps things interesting. TWEAK BIRD plays slower heavier '90s style stoner rock. The only thing I don't like is the vocal style. It's nasally and harmonized and doesn't really mesh well with the type of music they play. IT BURNS does the Midwest style basement rock thing. It's nice and simple but fast with fuzz bass and dirty guitars. (BD)
(Let's Pretend)

KICKER – "Innit" EP
Hard Review: If I call this "psychedelic Oi!" and your interest is piqued, then KICKER is your new favorite band. Simple and genius guitar riffing completes (and compliments) constantly meandering melodic bass lines while snide vocals spew witty disdain set to a mid tempo meat and 'taters beat. These songs could easily be delivered with Neanderthal simplicity, but KICKER are clearly not content with three chords and a chorus, instead they opt for truly advanced song structures (sometimes advanced further than The Punks are ready for, quite likely) and leave the meathead approach to the vocals, where it totally shines on "Wrong Things." The front man is clearly given the platform to perform in KICKER, and that is an excellent formula for success—the lyrics are spot on and manage to capture the kind of "don't give a fuck" that most of us can only dream of, both in content and delivery. Music for the smart punks, not just the knuckledraggers, even though the knuckledraggers aren't going to know it's not actually for them, which is going to make their presence at the show even more entertaining—an awesome three song banger. *Easy Review:* Drummer from FILTH, guitarist from DYSTOPIA / MEDICATION TIME / NIGEL PEPPERCOCK, bassist from NEUROSIS combine forces with first time vocalist Pete The Roadie (SUBHUMANS, AMEBIX, NEUROSIS and scores more) to create next level progressive street punk. (WN)
(Tank Crimes)

KICKING SPIT – "Psychrockbullshit" LP
In general I'm not a big fan of guitar solos, or over the top guitar leads and this record kicks off with a big fat hot lick. And it really never lets up over this rather short six song



LP. This record is the ultimate hard rock/hardcore/ college rock mash up. A few of the songs have a DINOSAUR JR. feel to them and others pick up the pace and offer a hint of early HUSKER DU. It's a great sounding record and the playing is top notch, just a little too much rock with the roll for my taste. (MD)
(Tankcrimes)

THE KIDDA BAND – "Radio Caroline/We're Gonna Make It"
My favorite KIDDA BAND tune released as a single, nice. Hailing from England, the band had a prolific run in the output department, but unfortunately or fortunately depending how you look at it, achieved no real commercial success. They finally called it a day in 1983 leaving behind a slew of amazing power pop to punk to '79 Mod revival inspired tunes. Super tight with a great grasp on melody and the beauty of keeping it short and punchy. Comparisons from the RAMONES to the JAM to RUDI and much much more, whilst being able to hold they're own amongst this lofty fraternity. Two tracks of perfection. Take that Tony Blackburn, you twat. (SD)
(Last Laugh)

KNIFE FIGHT – "Hobbies" EP
Holy hell, this one's a stunner. The Aussies take familiar riffs, speed them way the fuck up and then coat them in a decent amount hissy gunk. I'm reminded of the earliest, dirtiest offerings from HENRY FIAT'S OPEN SORE, though KNIFE FIGHT is more in line with the modern interpretations of garage punk. Still, it's refreshing as fuck to hear this stuff delivered in such manic fashion. Another quality Aarght! release. (MC)
(Aarght!)

KNUCKLHEAD – "Hearts On Fire" LP
I'm sure people have noticed over the years my distrust of skin music, mostly because a lot of it is shit. As Dougie always says, "good Oi is punk." Longshot music has continued to be a solid litmus test for what's good in that world, and so far Mike has not steered me wrong. This LP is really fuckin' good, it actually reminds me of a band from years ago called TANKA RAY, or a thicker fuller THOSE UNKNOWN with some early RANCID or even GC5 in there for good measure. The production is huge, the fancy colored LP is as thick as my forearm and the tunes stick like glue. Serious, if you dig straight up sing-a-long punk rock this is so worth yer hard earned cash.... (TB)
(Longshot)

LA CASA FANTOM – "Selection By Elimination" CD
A noisy and chaotic crust war from Norway with just bass, drums and a serious imagination. LA CASA FANTOM live off the grid in far northern nowheresville, making all their own shit and living outside of society, the way the punks are supposed to (or was that the hippies?), and create an enthralling racket on their fourth full length. Like NOMEANSNO discovering and channeling DYSTOPIA, these tunes are thoughtful and moody, but still abrasive and aggressive. The 6+ minute "Golden Promise" is a brilliantly simple mid paced dirge that is worth the whole disc on its own... an atmospheric doom laden track that flies in the fast of the short/fast progressive art/ hardcore that makes up the majority of the disc. It's quite rare to listen to a punk or hardcore disc and actually feel like you've heard something new, but I feel like I just did. (WN)
(Fysisk Format)

LEATHER – "Sterile" EP
Whoa. Jade Tree Records still exists? Who knew? Gettin' into the garage punk game no less! I dunno shit about LEATHER; apparently they are from Philly and are some super underground hush hush band that tastemakers like. You know, the kind of band that can move a few units. It's real *weird* because the first song actually sounds *a lot* like a lost WEIRDOS outtake from their Dangerhouse single. It's prolly just the vocals, but dude sounds like he only listens to the BAGS and WEIRDOS. Sadly, things degrade quickly on further tracks where you are reminded that the singer is being backed by Philly emo hardcore schlubs—shit gets stale fast. I did a double take on the last track where they lifted the guitar part from JOY DIVISION's "Warsaw," an unfortunate choice since all I can hear is screamo-neers the SWING KIDS version of the same circa the '90s. Hopefully on future releases they can ditch the emo hardcore baggage, though maybe that's why Jade Tree signed them. (GB)
(Jade Tree)

LIGHTBEARER – "Lapsus" 2xLP
This is the first part in four of a monstrous musical project using Christian religious stories as fodder for a tale that is ultimately supposed to forward free thought. I was never much interested in the idea of a superhero who lives in space and watches every time I masturbate, or whatever Christians believe, so I have to preface this by saying that I'm lukewarm on the subject matter. To put this much time and talent into something that most people reading this 'zine figured out while smoking pot and listening to CRASS in their teenage years makes me wish I had more time and talent to do this sort of band but using texts that I actually enjoy. That being said, this is pretty good. It's heavy in a cerebral way, with lots of atmospheric noise and droning parts. The structured parts of songs have some of the elements of doom put are played in post-something (hardcore? metal? crust?) vein that transition seamlessly from gnarly to melodic to almost happy sounding in the space of a couple minutes. It's the same singer from FALL OF EFRAFA who did a similar large scale multipart story set to music and if you like that sort of thing, this is definitely worth a spin. (BL)
(Halo of Flies / Alerta Antifacista / Moment of Collapse)

LIVE ONES – "Yer Quite Welcome" LP
This is dirty early '70s style punk rock. This is the result of listening to way too much STOOGES and MC5 then dumbing it down for another drunken night of playing music in the basement. The vocalist sounds like a cross between FRED COLE of PIERCED ARROWS, DEAD MOON and LARRY MAY of the CANDY SNATCHERS. He can't reach those extreme high notes those guys can, but he gets close at times. Straightforward, no frills rock'n'roll. Cool. (CK)
(Drug Front)

LUMBER LUNG – LP
A Santa Barbara band with a letter pressed album sleeve and a silk-screened lyric sheet on a piece of fabric gave me high hopes. Me being a sucker for good early '90s style emo and DIY sleeve construction. And while the music certainly delivers with some excellent melodic '90s style tunes, and the lyrics have a great personal quality, I just found the lead vocals be a little too off-key and grating. The back-up vocals and group sing-a-longs are great and I held out hope that with repeated listens it would all grow on me, but in the end the lead vocals were just too off for me to get fully immersed in this record. (MD)
(self-released)

MANIAC MIRACLES – "Positive Anger" CD
Politically minded mall punk from Finland. I don't think your typical *Maximum* reader would be the type to get into this, but what do I know. They seem sincere, though, so what the hey… (BD)
(self-released)

MANIC ATTRACTS – "Eyes Wide Shut" LP
Garage rock LP that sort of sounds like a pop-punk band being produced by someone who is into the BLACK LIPS and has heard of "Lo-Fi". Lots of balls hit but none make it out of the park, or even past the mound, really. Certainly not the worst I've heard here but nothing particularly impressive about this. (BB)
(Dead Beat)

THE MAX LEVINE ENSEMBLE – "Mr. Gikokovich 2000-2005: A Retrospective" CD
These are all MAX LEVINE ENSEMBLE songs from the first half of their decade long career. For this collection, they chose these thirteen old songs and rerecorded them to reflect how they play them now. Apparently this band has always been nigh unbearably cute. I can't say that I am too familiar with this band, and therefore not these songs either. These are fun, fast, and, once you let the songs wash over your jaded and filthy skin, actually varied enough to keep interest for the length of at least thirteen songs. This is the definition of a band that is not for everybody. They're just super cute, and a lot of you aren't ready to deal with that. This release is probably a good intro for neophytes, or a must for completists, but if you already know this band, maybe not a must have. (LP)
(Plan-It-X)

MEAN MOTHER – "Rock'n'Roll Shakedown" CD

Sometimes like the DARKNESS minus the endearing lyrics, sometimes like Zakk Wylde era OZZY. Very masculine, with lots of guitars and arena rock riffs. Don't get me wrong, I like it (a lot, actually), but I also like MOLLY HATCHET and even (apologetically) certain ALICE IN CHAINS songs, and neither have any business in this magazine. Yet, it's bar rock with punk attitude, and probably played by punks. You make the call. (WN)
(Saw Her Ghost)

METHODIST – LP

The term "power-trio" is often used to describe any rock act that contains three people, regardless of the actual amount of power generated by the trio in question. No danger in misapplying the moniker here though, as one thing that can be said about METHODIST is that they are powerful. Sinewy, thick-necked, bass-heavy rhythm rock, with a very Chicago-heavy sound: SHELLAC and the JESUS LIZARD are two immediately obvious sonic touch points. The record was produced by Alex Newport, formerly of FUDGE TUNNEL and apparently now legendary as a knob-twiddler for heavy music. I actually find something about the recording lacking—maybe they should have gone straight to the source for this sound and recorded with Steve Albini. Still, that's a minor complaint: the main issue with the record is that, although I like the band's overall sound, none of the songs really moved me or were particularly memorable, even after a couple of plays. Maybe it'll be a grower? (AM)
(Real Publishing)

MIELENHÄRIÖ – "1985" LP

While I hate to traffic in stereotypes, one look and the scraggly mustaches and ugly mugs on this sleeve had me salivating for some '80s Finnish hardcore. This LP collects the two impossible to find EPs, plus extra material. I'd love to tell you where the other songs come from but the insert is all in Finnish and mine's a tad on the rusty (non-existent) side. While firmly in the hardcore camp this is on the mid-tempo and even slightly melodic side, aside from the razor blade guitar tone. MODERAT LIKVIDATION is an easy point of comparison. Save a regrettable foray into reggae on one track, this is rock-solid Scandi-hardcore. Certainly not as memorable as the giants of the style, but there are a handful of tracks here that stand up with the best of the era. (AU)
(Hätäapu)

THE MOON IS DOWN – "This Machine" CD

What the hell is this? From my best guess I'd say it's some goofball young kids who love THEY MIGHT BE GIANTS and DEAD MILKMEN. No, but I get it, it gets really cold in Duluth. And spending the entire winter in your basement with a guitar and case of Mountain Dew will melt anyone's brain. End result is sometimes punk, sometimes folk, sometimes harmonica driven *Star Wars* themed sing-a-longs. But it's always silly and always nonsense. Do you like Pro-Wrestling, sugar-highs, and fart jokes? Well than this is the CD for you. (FS)
(Automation Records Media Conglomerate)

MURDERER'S ROW – "The Bully Breed" CD

From the cover art (a drawing of a large-breasted skinbyrd in a midriff-baring tight Fred Perry and mini-skirt with a pair of slavering pitbulls, in front of an iron cross) and the back cover photo of the band (burly skins hoisting cans of beer) I felt like I had a pretty good idea what I was letting myself in for. I was a little surprised by the music though: expecting some good singalong Oi!, I was instead confronted by a mixture of metallic hardcore and AOR… seriously, "With Us Or Against Us" could be a SKID ROW number. There are even brief forays into folk rock. The lyrics tread more familiar territory, almost (but not quite) to the point of cliché: subjects covered include working, loyalty, fighting, and drinking. Mostly drinking. MURDERER'S ROW somehow manage to add a slight twist to the same old topics though; I get the feeling they've been around long enough to know how to do a few things right. Unfortunately geography isn't one of those things, if the lyric "And just like the Romans, our home is Troy!" is anything to go by. Uh, guys, Romans are from Rome. If tough-guy, pit-ready hardcore is your thing (it's not really mine), you won't go far wrong with this album. I have to say that my absolute favorite thing about reviewing this is that on the one-sheet from the record distributor, the contact to call if you want to order this record is none other than Vique of *Simba* zine. (AM)
(Durty Mick)

MUSHUGANAS – "Lows In The Mid '90s" CD

A Chicago band that brings back the '90s memories of WALKER, DISCOUNT, and J CHURCH for me. This posthumous collection is certainly not a complete discography but still sounds pretty great on the rock'n'roll pop punk front. A little more snot than usual for the genre, this is great for newbies and convenient for old fans. (RL)
(Beercan)

NAILBITER – "Faded Brain Age/Abused" LP

This is actually a collection of two previous NAILBITER 12"s, so don't get too excited. Raging Swedish style hardcore played I believe, by three Brazilians living in England. Closer to mid period ANTI-CIMEX, than the more raw shit every one's been pumping out lately, and all the better for it, maybe a little FORCA MACABRA, and some BASTARD? Shit I don't know it's just good burly hardcore for when you actually want to *listen* to a hardcore record. (AH)
(La Vida Es Un Mus Records)

THE NAKED HEROES – "99 Diamond" LP

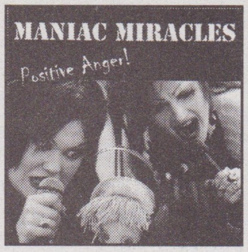
"Whoa black betty bam a lam black betty blam a bam black betty had a child bam bam bam boo hoo bam bam bam whoa oh (whoa oh oh oh) whoa-oh (whoa oh oh oh) blam a blam child gone wild blam a dam whoa oh bam da mam." This is as about as punk as a back-shave. Blam a bam. (New York sucks). (BB)
(Drug Front)

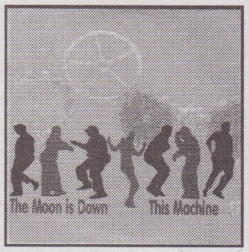
NAPOLEON – "You Love the Dead" EP

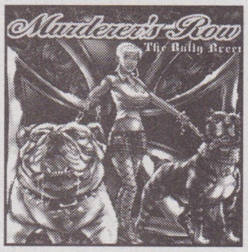
Sometimes grindcore vocals, sometimes gravelly vocals on top of not bad, but boring southern rock. The bass line on "Pestilence" is good, but that's about it. This has an undeniable punk element to it, but it's mainly bad rock with guitar solos. Individually, the bass lines are good and the guitars proficient and the vocals interesting, but together it's a miss…You wanna hear this self-described "sludge-a-billy" done well? Listen to ANTI-SEEN instead. (MB)
(self-released, no info)

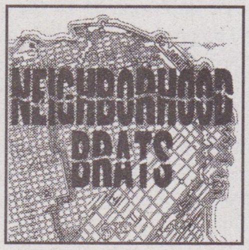
NEIGHBORHOOD BRATS – CD

This San Francisco band features the singer from LA's long-defunct ORPHANS, who were one of my favorite live bands when they were around and put out some great singles. NEIGHBORHOOD BRATS are fairly similar—snot-nosed









punk rock driven by propulsive rock'n'roll riffing and Jenny's bratty, petulant vocals. Great stuff. (AM)
(Modern Action)

NEKROMANTIKER – "6 Amazing Punk Hits" EP
Skullz'n'spikez? Check. Backwards and circled vowels? Check. Radiation symbols? Check. Songs called "Destroy" and "Punx not Crusties"? You guessed it, check. Blown out noisy hardcore? Whatchew think? I would say that in this case if you judged the book by its cover, your expectations of NEKROMANTIKER would be fairly on the mark, whether that is a pro or a con in your eyes, is to be determined. If you've been following that whole "crasher" crust/Noise not Music/post-*post*-CONFUSE noise punk vibe, this is for you. I will say that this thing is an absolute monster of an EP, regardless of its pigeonhole and NEKROMANTIKER sticks to the more bouncy and catchy side of the sound, that the originators of this style (CONFUSE/GAI) possessed, that a lot of the current bands lack, whom seem to be taking more from GLOOM than GAI. I also feel like I'm hearing what are most likely unintentional hints towards raw South American metal but I'm an idiot. (JU)
(Bong / No! Fucking Labels)

NEO CONS – "High Anxiety" EP
I was stoked to find this in my review box because I heard it was coming out soon and I've been extremely curious about it. I've not been let down! NEO CONS play raw, in-your-face hardcore with a garage punk twist. There's a lot of hullabaloo about the singer of the band hailing from the godlike 86 MENTALITY, but really this is something totally different and stands entirely on its own (plus he was the drummer in 86 MENTALITY, not the singer). Yeah, it has a similar angry, driving hardcore approach, but it has a DWARVES-like punk aggression as well, and the combination freakin' works! And then there's the one song that almost sounds like a lost tune from DOA's *Hardcore '81* LP, which is a damn good thing. All six tracks on this EP rule. You might have to listen to it a couple of times before you reach an epiphany, but it will certainly happen. Recommended! (BG)
(Deranged)

NIGHT BEATS – CD
Thudding dark '60s inspired garage. Soaked in that haunted menace and reverb that this genre wears like an undertaker's cloak. The guitar leads scratch and poke whilst keeping the groove, adding hints of acid rock and psyched out explorations to the primitive wall of fuzz. The production is kept to the minimal, letting the noise come to the surface without interrupting the wailing hooks and quality song writing. Done right and this genre hits lofty heights, this is done to near perfection, elevating it to the peaks of DAVILA 666, THEE OH SEES and TY SEGAL. Me is loving it. (SD)
(Trouble in Mind)

NOI!SE – "This Is Who We Are" 10"
I swear to God... between TIPPER'S GORE, GUNS N' ROSA PARKS, and now this shit, the goofy/novelty band names just need to stop. Not only is it hokey and embarrassing, but it's also driving me and everyone else at *MRR* crazy in the worst way. As for this record, Bruce Roehrs would have loved it (it's dedicated to him in fact), and while the two of us may have shared some musical tastes, the vast majority of street punk/oi! is not one of them. This isn't as bad as the total bottom of the barrel street punk record I inevitably review each month, but it is also 100% by-the-numbers, complete with the mandatory insert featuring photos of skins drinking beer and babies wearing NOI!SE t-shirts. (JH)
(Longshot / Contra)

THE NORMALS – "Vacation To Nowhere" LP
Last Laugh finally getting into the LP game, haw haw. I imagine most '70s punk rock fans are more than familiar with the NORMALS by now, their gig posters have made cameos in classic films like John Cusack's ever-memorable *Runaway Jury*. Most '70s punk rock fans may also be familiar with much of the material on this here LP, which already appeared on the NORMALS posthumous CD compilation *Your Punk Heritage* back in the '90s. I compared the track lists, and four of the twelve songs seem to be new to this LP, so if you're already a fan, you will probably need to grab this. Maybe more importantly, this is thee full album as it was meant to be released way back in '79. Often touted as one of the great "lost albums" of American punk, I gotta say as a whole it's kinda tame with some of the commercial baggage you'd expect from a pop band trying to make it big in the '70s. There are some killer cuts, some filler cuts, but sadly nothing approaching the highs of their incredible 45. (GB)
(Last Laugh)

OBSESIF KOMPULSIF / SHAOLIN FINGER JABB – split EP
Bay Area California powerviolence (SFJ) meets Indonesian fastcore (OBSESIF KOMPULSIF). I'm not familiar with either band, but now I want more from both. SFJ continue what's now a long tradition of Bay Area powerviolence. They have it all, multiple vocal sounds, changing speeds, chaos and female vocals. OBSESIF KOMPULSIF thrash around like they are going to lose control. Each track sounds a bit different which is refreshing. Pick this one up. (MH)
(Be Nice)

OH SHIT THEY'RE GOING TO KILL US – "Cryptozoological Attack" LP
Shit, I really want to like this. The cover artwork is a rad drawing of a bunch of monsters and demons and shit, all bearing guns and looking evil. The insert is nicely screened on some fancy heavier-than-your-typical-paper stock. The music itself is fast metallic shit that would be pretty awesome if it weren't for the goofy lyrics about, well, the aforementioned monsters and shit gracing the cover. Seriously, I think each monster on the cover has a song singing its horrors. Although I must say Teen Wolf is an odd choice as the lycanthropic mascot of that particular song. I think this band would be pretty awesome live, but the record it a bit gimmicky for my tastes. (BD)
(Dear Skull)

OKKULTOKRATI – "Ingen Veit Alt" EP
Spooky! On the cover, cloaked, hooded figures max by the sauna in front of a fog-shrouded forest. The music is heavy but not really metallic, more an ugly pounding with some swing and/or drive and deep, shredded vocals. The lyrics reference the occult or methamphetamine, and there's also a gnarly, fucked up and rad REAGAN YOUTH cover. GEHENNA mixed with UNKIND would be a reference point. This is a cool EP. (JM)
(Fysisk Format / Ormeyngel / Odio Sonoro)

ON PARADE – "Not Welcome" EP
Maybe it's just because I'm using headphones, but this recording is total *shit*. Not just bad, irritating, kind of like the EXCLAIM LP. The songs seem OK, but seriously it's just fast basic hardcore, what is up with that guitar tone? Why does the bass sound like a rubber band? Did you not notice that the vocals were up *waaaay* too high? I can tell there is a good record somewhere in there, I just don't have the patience to find it. (AH)
(Desensitized)

OPTIMUS PRIME – CD
Fucking epic Russian hardcore. They take a few cues from both late-'90s screamo and from mainstream metal. But for the most part they are just a gross, down and dirty hardcore band. The songs are long and get a little lost in their slow and sensual parts, but always come back with something that slays. Vocals are screamed in that kind of way where you know the singer is just destroying his throat. All together it sounds cool and the band seems to avoid most metal and screamo clichés. So if you dig ORCHID, METALLICA's Black album and smoking hella weed, you should check this out. (FS)
(OSK)

ORDER – "Nazo Nazo/Aaso" EP
At first glance the cover of this EP reminded me of some horrible early '90s cyberpunk films. You know, the ones where kids in raver pants take bad drugs and dance to industrial metal in some underground, post-modern, inner-city club while simultaneously discussing hacking techniques. When I dropped the needle on this record, I was surprised to find that my analysis of the cover art was actually sort of on point. This ORDER record belongs to a new genre (well, new to me at least) that can only be described as industrial garage punk. These two songs are definitely rocking, but at the same time a bit spacey and techy. Not everyone will be into this, but I think it's unique and definitely worth checking out. (KM)
(HG:Fact)

ORGANS – "Get It Right" EP
This record has a cute gimmick a four song EP with a bonus one-song flexi disc. So you get five songs of average garage rock. The music is kind

of lifeless. It is well-played and all, but it just sits there. It's as if the musicians playing it really aren't having any fun. Plus singer Brian Chillemi's voice has an odd drawl. It sounds too unnatural to my ears. Combine it all together and you get ORGANS. Even the band name is pretty dull. (CK)
(Killer Diller)

OUTDOORSMEN – "Drunk Driving/Dead Meat"
Two really catchy songs from these San Francisco boys. Garage-ish rock with twang-y guitars, a great rhythm section and a punk-ish singer full of attitude. I'd prefer not to endorse drunk driving, but this has to be the best song the OUTDOORSMEN do. It's slow and sly, stupid, yet memorable. "Dead Meat" sounds like an IGGY POP song if the adrenaline was turned up 200%. Great stuff. (CK)
(Clown College)

OUTDOORSMEN – "Tell Your Folks I'm a Goner" EP
Dumb punk that I like quite a bit. No tricks, no talent, one-two beat and less chords than I have arms. A whole lot better than anything else mentioned in the same vein in this magazine or any other: nothing experimental, lo-fi on accident and played by People of Color. A notable punk record, though not as good as their other release this month ("Drunkdriving," a certifiable *hit*) (BB)
(Psychic Handshake)

PARTIYA – "Childhood" CD
Crushing grind/crust hardcore from Belarus. PARTIYA have been active for years, and play inventive hardcore within the confines of grinding crust mania, which helps them to stand apart from the hordes of bands just blasting to blast, and not writing songs. Elements of weirdness (it might be melody, but I can't be sure) come out in the title track and a few others. This is engaging from start to finish, a rare feat for any full length these days. (WN)
(FCD Zumado)

PASTORATET – "Ur Skitig Synvinkel" CD
This Swedish band does it all in native tongue. Polished punk that reminds me of BAD RELIGION. Not enough snarl to qualify for the usual NOFX end of this popular genre. This is ok at best and mostly for the Swedes. (RL)
(Idiot)

THE PENNY DREADFULS – "Drop In The Bucket" CD
The original Penny Dreadfuls were late 19th century sensationalist pulp-fiction, typically serialized, and aimed at the working classes. Romances, gothic horror, Black Bess, Sweeney Todd, Dick Turpin etc..., etc... Not sure why this young quartet chose that name, but, er, there you go. For better or worse, the original Brit cheap pamphlets had a much wider currency in their time than I suspect this punker outfit will. Not much romance, or gothic horror, or highwaymen, or murderous butchers, or event street punk; but plenty of standard punk fare. Lots of BAD RELIGION and DEAD KENNEDYS inflected material, performed with plenty of gusto, some good guitar-ing, and some horribly out of tune vocals. They do have a track called "Angry British" so mebbe they are familiar with the origins of their moniker? There's even a bit of piano in there, though music hall it most definitely ain't. (RK)
(self-released)

PERSONAL AND THE PIZZAS – "Dead Meat vs. Joanie" EP
Well I'm sure glad people still love the RAMONES this much! I could sing along to these songs straight away, even though this is the first time I'd ever heard either of them. Familiarity is comforting though, right? (GG)
(Total Punk)

PLATES – "Taking Pictures of Poor People" EP
On first listen, I was into two of the three songs on this record. After the second listen, I feel confident praising the whole thing. PLATES approach punk in the same way that say... SLICES do. They slow it down a bit, sprinkle some grime on top, then focus on steady grooves to really drive the point home. Of course, the SLICES comparison might be based solely on the fact that the two bands have similar taste in fonts. Regardless, this is another excellent release from a label I need to pay more attention to. (KM)
(Feral Kid)

PUFFY AREOLAS / PURLING HISS – split 12"
If you like your Rock'n'Roll with that noisy, everything-but-the-kitchen-sink sound, I would imagine that this is a dream pairing. Previous exposure to PUFFY AREOLAS left me very impressed, which is telling since I thought I had reached my saturation point with stuff of this nature. The really do belt out the knob-twiddling freakout psych-punk thing at a level that's very near the top of the heap. "My Hell" is the band at their best: great, tough riffing over all kindsa feedback and electro half-drone/half-freak. PURLING HISS are similar in focus, though there's a whole lot more guitar noodling on "Walking Down The Street" than I'd like. Too jammy and (dare I say) lite. I guess their side is for the guitar goons amongst you. Whatever. Nurse, I need more marijuana. (MC)
(Permanent)

PYS – "Controlled By Fear" EP
PYS (Pick Your Side, for the acronym deficient and/or insistent reader) are fast as shit, and always sound like they are about to crumble to pieces, but they hold together even through relentless speed picking from a guitar distorted to near oblivion and a downtuned attack that fights with INFEST styled growls. The vocals completely rule this release, both because they are mixed so fukkn' high and because they sound like castrated cattle being herded to a distorted slaughter. This...set to bizarrely presented but nonetheless crushing breakneck metallic hardcore. My only complaints: put your fukkn' band name on your record cover and don't turn a brilliant CRUCIFUCKS song into a sloppy speed metal throw away track. (WN)
(A389 Recordings)

RAW NERVE – "Tall Tales" LP
Out of all the bands that are (accurately or not) presently getting lumped together as the Youth Attack sound/scene/what have you, RAW NERVE is probably one of the best, and for those of you that wanted to hear their 7" and cassette offerings but missed out for whatever reason, you've now got another chance. The musical aesthetic here is provided by a *very* in-the-red recording that delivers a piercing determined grate, but underneath the overdrive is quality, straightforward hardcore with simple but fist-clenching riffs that will have you doing jump kicks in your living room. Their sound only varies slightly between the five recordings that are collected on this LP, but they're definitely good enough that I can listen to the whole thing in one sitting and not get bored. They also manage to put their own mark on their covers of NIRVANA's "Downer" and X-RAY SPEX' "I Am a Cliché," while their cover of the SONICS' "Strychnine" is interesting but not

quite there. I have no idea whether this will still be available by the time you're reading these words, but as of right now it's still available. (DG)
(Youth Attack)

REAL NUMBERS – "Tear It In Two/Pinckney St"
Got some lo-fi garage music going on with this one. You know the kind with the real tinny guitar tones and deadpan vocals. In league with NODZZZ or PERSONAL AND THE PIZZAS. The B-side is a bit more bouncy with a real lively bass. This is exactly the kind of garage that's getting really big right now, so I can imagine lots of bored 20-somethings eating this shit up. And if NODZZZ are your favorite band, you probably will too. (FS)
(Florida's Dying)

REBAÑO DE DIOS – "Noches Sin Memoria" CD
Unfortunately, I can't speak Spanish (the wife does, and she says they swear a lot). But it would appear that this quartet is from Spain, and other than swearing a lot, they are into animal rights (or at least against bullfighting), which is a point in their favor. They also have a saxophonist, which is another plus, as it really adds to their sounds, both in the ska-infused ditties, and the more straight-ahead punk (à la X-RAY SPEX). There are a couple of horrendous free jazz moments, but other than that its pretty straightforward, speedy punk with a surprisingly weedy guitar sound for a twin guitar band. The song titles all have dates after them, which are all in the '80s, save for the last track, which says 2008 after it. So, I dunno, mebbe they are an '80s band that have recently resurfaced (and rerecorded some of their old, er, hits?). I guess such are the mysteries of language. The music is a bit hit or miss, though with lots of energy and attitude (and bad language). (RK)
(Los 80 Pasan Factura)

RED MASS – "Drink My Blood/Freak Show"
I'm not sure why anybody thought I might like this. To me, this is just wretched, self-indulgent bullshit. Something tells me these kids went to art school. One of the dudes thinks he's Jello Biafra. Imagine two vocalists going back and forth, both trying to sound *very* dramatic and as background music you've got some spooky guitar and herky-jerky drum beats. That was side A. The B-side is just more of the same. Once in a while Hozac seriously misses the mark. But it's Hozac and they only made 500 copies on this color vinyl (black), so they'll probably still sell out (and then they can make 500 more on red vinyl). (KK)
(Hozac)

RICOCHET – "В тени гигантов" CD
This is from Russia and sounds horrible. A mix of punk, jazz, rock, and world music. What a shocker. (RL)
(OSK)

THE ROPES – "Your End" EP
Chicago's REPOS called it quits a few years back after a couple excellent LPs and a split with FOURTEEN OR FIGHT (my favorite description called them a cross between YOUTH OF TODAY and SEPTIC DEATH). While the REPOS probably never got the recognition they deserved outside the Midwest, they were an absolute beast of a band and their absence left a lot of kids feeling the loss (if you don't believe me, look up the YouTube clip of their last show in Wisconsin—easily one of the wildest shows of the oughts). Anyways, sometime last year they decided to get back into the game, essentially the same band with a different spelling, and by all accounts they're every bit as raging a live act as before. This record, their first, threw me off a little at the beginning (for some reason, I think it's the vocals, I was convinced it was at too slow a speed despite being set to 45), but once you get used to it, this is exactly what you would hope for and not one shred less. I'm finally seeing them in a couple weeks in Chicago, too, so color me stoked. (JH)
(self-released)

RUINED TONGUE – "All Of My Bad Habits" EP
This is a dark and heavy amalgamation of mostly slow and downbeat hardcore with crusty/screamy vocals and disjointed, angular riffs. The A-side rejects catchy choruses and sing along parts for a desolate kind of plodding, while the B-side starts with a doom-y groove before ending with a cover of FLAG's "Depression." If you like a bleak mash-up from all over the heavy hardcore map, you might enjoy this. (JH)
(Radical Friends / Irish Voodoo / Reckless Minds Collective)

SCREECHING WEASEL – "Television City Dream" LP
When SCREECHING WEASEL were hitting it big in the '90s I stopped liking them because I thought they were playing too poppy or too by the numbers or something, but I don't know what the fuck I was thinking because this record rules! *Television City Dream* originally came out in 1998, when Ben Weasel essentially had an entirely new line up and shitty pop punk was dominating the airwaves, so how could it possibly be so good? Maybe my tastes have changed a bit, or maybe it's because this towers over a lot of crap that's come out since, but every song here sounds incredibly catchy and melodic and has me wanting to make a trip to the record store. Yeah, it's a little cleaner and tighter than *Boogadaboogadaboogada,* but it's fast and snotty and easily one of the best of the later releases. The songs on this reissue have all been remastered and include five extra tracks, so you might even want to think about replacing your old copy. Fantastic! (BG)
(Fat Wreck Chords)

THE SHRAPNELLES – "Asscalibur" EP
This all-female band from Alberta, Canada plays noisy guitar-based garage rock with bluesy amateurish flourishes. The main singer has an interesting voice that is complimented by the higher-pitched backing vocals. In fact, the SHRAPNELLES remind me a lot of the RED AUNTS. While the RED AUNTS would be screeching bloody murder on each song, the SHRAPNELLES instead go for some pretty harmonizing. Fortunately not too much. The songs are very catchy and echo back to that early '90s garage style. (CK)
(Hozac)

SIDETRACKED – "Uniform" EP
Thinking back to the time when my record purchases were based primarily on how many songs a band could cram onto an EP, this SIDETRACKED record would have been at the top of my list. A thirteen song one-sided single screams powerviolence, and SIDETRACKED deliver the goods with start/stop madness and bursts of chaos tempered with brief but crushing slow riffs before launching back into head spinning riff after riff and a drummer that seems to not have a handle on "appropriate boundaries" and just goes fukkn' apeshit from start to finish. Completely manic and ADD, but in the best possible way—SIDETRACKED has written *songs*, and even when they are thirteen seconds long, you have a chance to get into them. And please believe that I got into them. If you like fast and you like power, then you like this. Do it. (WN)
(To Live A Lie)

SISSY SPACEK – "Dash" LP
Cool! A half an hour of almost unlistenable harsh noise. Beautiful. (HD)
(Gilgongo)

SISSY SPACEK – "Dash" LP
Noise? Yes, but this collaboration with Norwegians from JAZKAMER and TEARIST members is not just random thrown together bits of harsh sound. SISSY SPACEK have never been easy on the ears, and this record is no exception; brutal power electronics compete with chaotic drums and head splitting vocals, all under a wall of sonic insanity. All of the elements of a traditional band are present, but twisted to a horrific and unrecognizable state, testing the boundaries of music. 41 tracks in just over 10 minutes—awesome. (WN)
(Gilgongo)

SKEPTIC? – "Now Look What You've Done" CD
It sounds like this guy screaming could be TONY ERBA's long lost vocal doppelganger. He's got that same maniacal delivery that seemingly only Erba or Bobcat Goldthwaite could pull off. Musically this is youth crew style sans mosh-enducing breakdowns. All in all, this aint too shabby. Oh, did I mention they're from Birmingham? Let's hope all is well, that shit that went down last month is fucking intense. (BD)
(Grave Send)

SLEEPIES – LP
I can appreciate the urge to play dangerous punk rock, but when SLEEPIES try to do it, it

just comes off as a little contrived. However, when swagger and posturing takes a back seat to writing a good, poppy, melodic song, I actually perk up. It seems like they're having more fun on the songs like that. The B-side seems to have more of the good stuff. Man, the a-side was not my thing. I'd be interested to see where they go from here, if their pop sensibilities develop a little bit more and if they stop trying to be kind of a cool, tough New York band. (LP)
(Doom Song)

SLICK 46 – "Hurry Up" LP
Hurry Up is just one of several new releases this month from the amazingly prolific Longshot label and as always the sound is first-class working class punk. SLICK 46 is a three piece out of Australia that has been around for quite some time now (I think this is their fourth or fifth full length), and if you aren't already familiar with them I suppose you could describe their songs as sort of mid-paced oi! anthems that lean more towards angry punk than any sort of mindless macho posturing that's common in this scene. For some reason the band PISTOL GRIP comes to mind while I'm listening to this, if that gives you any sort of reference. My favorite song on the album is a diatribe on religious hypocrites called "Don't Pray for Me," which also happens to be the only tune sung by the somewhat new female bass player. Let her sing more I say! Overall, some songs are gems and some are fillers, putting this on the second shelf down so to speak, but it still rocks. Comes in a thick gatefold sleeve and has a CD version of the album thrown in for good measure. (BG)
(Longshot)

SMOGTOWN – "Incest And Pestilence" CD
I was surprised these guys are still alive. Their first 7" and album were total LA beach punk with catchy sing songy choruses. While this isn't nearly as dangerous they haven't totally wussed out like a lot of bands from the same period still playing. Their song titles are way to long (funny) for my drunk ass to write but lets just say songs one, four, six , and twelve are the best. They do a jazzy DISCHARGE cover that'll be funny to some. Not to me. Glad you're not dead. (RO)
(Modern Action)

SOMETHING FIERCE – "Don't Be So Cruel" LP
With a sound a lot more late '70s/early '80s than 2011, I'm hearing heavy GANG OF FOUR like angular guitars, woven with intricate bass lines. The swagger of the CLASH and funk of BIG BOYS, almost the only bit of Texas I can hear left in them. Almost entirely gone is the carbon copy early MARKED MEN sound that was prevalent, for me anyway, their last album, and in its place a more developed, individual sound that displays improved musicianship and developed songwriting skills. (GG)
(Dirtnap)

SOLID ATTITUDE – "Ghost Worthy" EP
Nasty and bratty punk rock from Iowa City, IA. The singer reminds me of MR. CALIFORNIA, but with a higher pitched voice. It's one of those jarring and memorable voices. The music is a bit monotonous, but well played. It compliments the singer who really is the star of this show. (CK)
(Rooted Tooth)

SORE SUBJECTS – "Gimme a Dee Dee" EP
This is what I am talking about. It's sorta mid-tempo. It's lo-fi to the point that it even seems a little sloppy, but it's not. It's garage-y, but doesn't sound like it's from 1967. Mostly it's just catchy and fun to listen to. The male/female vocals is just the icing on the cake. (KK)
(self-released)

THE SOUPCANS – "Erotic Nightmare" LP
Thank you, universe, for letting this band happen. Because this is the scummiest shittiest awesomest band that can get away with FRANK ZAPPA vocals. Because while being totally repellent and atonal, I can still dance to it. (HD)
(Pleasence)

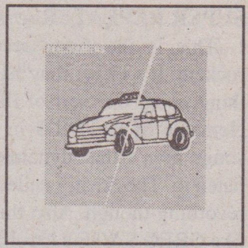
SPRAYNARD / SUNDIALS – split EP
This record contained no insert and no information and I'm not familiar with either band, but here goes... SPRAYNARD play catchy, upbeat pop-punk with gravelly vocals. Somewhat makes me think of early SMALL BROWN BIKE. Their second song was especially catchy, with a good sing-along chorus. SUNDIALS is also in the pop-punk vein, but with a tinge of melancholy, which is much more to my liking. The vocals are more clean (i.e. not screaming), as are the guitars. I especially like their use of backing vocals. I want to hear more SUNDIALS. (MD)
(Evil Weevil)

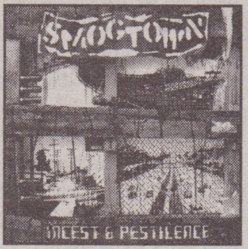
STEEPLES – "Enter The Contest" EP
Palatable hardcore punk with the guitars right up front. The title track and "Takeover" are buzzy drivers with plenty of aggression. "Excellent Virus" takes things in a different direction with choppy guitars and an artier lean. The difference isn't drastic at all, but it's there. I'm partial to the former, but the entire single works. (MC)
(Lemon Session)

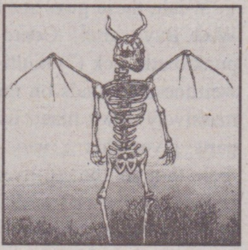
SUBCULTURE – "From Herbert Street To The 100 Club" CD
A band made famous for their stand out track on the fourth Oi! album *Oi Oi That's Yer Lot* who were never given their deserved credit for the rest of their scant output. Formed in London in 1980, taking a strong anti-political stanch, mainly due to the raising fascist tide prevalent in the oi/street punk scene at the time, finally splitting in 1983 for that very reason. Always considered as the little brothers of the COCKNEY REJECTS, which was no bad thing, SUBCULTURE had more of a raw edge than their older musical sibling. Hints of BLITZ, ANGELIC UPSTARTS and SHAM 69 shone through whilst keeping a decidingly skinhead flavour. Fifteen tracks of the old catalogue, and three new recordings of older material recordings. A great piece of punk history accompanied by an excellent booklet. (SD)
(Council House)

SUNDIALS – "Never Settle" LP
I feel like I'm taking the easy way out calling this emo, but that's all I'm left with after first listen. It gets too wordy and poetic for my tastes. If I had to compare this band to someone, I'd say they sound like a less articulate ONE REASON. They have a very similar sound, but the words are a bit distracting. (BD)
(Toxic Pop)

SUNDIALS – "Never Settle" CD
College rock, like JAWBREAKER completely removed from underground music, or DINOSAUR JR without any edge. The WEAKERTHANS come to mind as well. If these things are your jam, then SUNDIALS will be your jam for sure. (WN)
(Traffic Street)







SUPER REPEATER – "Age of Irony" EP

This is the debut record by these Toronto rockers. It's okay; they have kind of a '70s rock thing going on. Sort of like the JAM with some elements of the DILS in the song writing. The songs aren't that dynamic, but they are fun to listen to. They really nailed the guitar tones on the recording though. Also the singer kind of sounds like GREG SAGE a lot of the time. It just recently occurred to me that GREG SAGE has a really goofy singing voice. But his singing totally fits the songs, and the WIPERS rule, so it doesn't really stick out. Anyway, SUPER REPEATER doesn't sound anything like the WIPERS but they're okay. If they added a bit of danger and aggression to their sound, they'd do well for themselves. (FS)
(self-released)

SWINGIN' UTTERS – "Here, Under Protest" CD

Well… After eight long years and a couple of teaser singles and tours recently, SWINGIN' UTTERS are back with a brand new full-length! I am always a wee bit skeptical with any old(er) band that has been quiet for many years when they come out with something new. Will it suck? Will it be an embarrassment? Will it ruin the band's legacy? In some cases it can and does. I'm happy to say that in this case the legendary SWINGIN' UTTERS have brought their A-game and cranked out fourteen solid anthems that will equal pretty much anything that their preceding catalog has to offer! With the addition of Spike from ME FIRST AND THE GIMME GIMMES and Jack from ONE MAN ARMY fame joining original members Johnny & Darius, this pretty much has become a bit of a Bay Area super-group. Since the mid-'90s, this band has helped form the American version of the "streetpunk" genre along with bands like BOUNCING SOULS and THOSE UNKNOWN and even though this album feels a little less "street", it is still a pretty rollicking fun album worth checking out if you're a fan… (ML)
(Fat Wreck Chords)

TASER BREATH – "Stalker's Journal" EP

Woah, these guys are like the lost tribe of the West Bay cartel! Genre-hopping grind/PV/pop punk/math rock (?) multi-vocal-ed sample-heavy weirdness abounds on this too-short platter. The massively down tuned bass dominates the heavy parts gives this a very AGENTS OF SATAN feel, though the all-over-the-place songwriting is more in the NO LESS vein. That being said, this is not at all terribly derivative of either band at all. In fact, I have no fucking clue what this band is doing, but it's definitely their own thing and unlike a lot of bands the eclecticism doesn't seem forced at all. Like SOCKEYE, this straddles the line between awful and great so skillfully it's going to demand repeated listens before I can form any real opinion at all about it besides one: it's obviously compelling. Plus, for what it's worth, the package is amazing. You definitely get your money's worth. (AU)
(Goin' Ape Shit)

THE TAXPAYERS – "To Risk So Much For One Damn Meal" LP

Folk-punk is alive and well somewhere out there in America, and this record is here to remind you of that simple fact. I have a cold, hard hatred of folk-punk that lies somewhere in a dark part of my psyche and I don't always understand where that hatred comes from. This band has well crafted songs about timely subjects, sung with energy and bravado, but it leaves me unexcited and numb. To be fair, their songs are a step above the usual folk fare and bring to mind influences like some good contemporary indie-rock. DEFIANCE OHIO and (believe it or not) CAB CALLOWAY. People who enjoy this style of music will love the shit out of this LP, but I can't wait for the needle to reach the end of the record. (GH)
(Plan-It-X)

TEENAGE BOTTLEROCKETS – "Mutilate Me" EP

Fans of "pop-punk" (is that still a genre?), will probably be more than familiar with this band, as they feature Kody from the LILLINGTONS which was one of the best bands this country has made (bold, I know… but true). That dude has catchy songs and hooks in his bloodstream. I don't have more than a second for shit like this, most of the FAT catalogue and SCHREECHING WEASEL rip off bullshit makes my stomach turn, but this band fucking rules. One song has the other dude singing which is fine, the flip side has Kody and that shit gives me the chills… fuck man…. Followed by a spot on BAD RELIGION cover. Killer shit. (TB)
(Fat Wreck Chords)

THICK SHAKES – "Why Buy The Cow" EP

A faithful take on amped-up '60s garage, drenched in Farfisa organ and mid-fi hiss. Nothing exceptional, but certainly nothing to get worked up over. (MC)
(Aurora 7)

THROTTLE – "Relapse" CD

These guys sound like they grew up listening to all the bands they say influence them on their website (pick a classic punk band from way back in the day, or a classic Australian punk band and you'd probably pick one from these guys' list), but don't really anymore. Now, they mostly listen to whatever radio station in LA plays AEROSMITH and GUNS N' ROSES and shit like that. It's bar punk. With an '80s rock hits flavor. (LP)
(Collision Course)

TIMMY'S ORGANISM – "Scum Revolution / When the Bottles Break"

An instruction book has been issued! The mutant sound of the Midwest, twisted and mangled, reconstituted garbage for your tired and useless brains! Sounds like *Raw Power* being played by aliens who don't care about legacies or the canon. "Scum Revolution" is a call to arms, the sound of the trash on the street given a voice: "Fat cat in power / Jump rope like a dope / Suck your helium and hit your head on the ceiling / Smash your computer / Write me a pen pal letter / Stick it to that false-setto / Got a nuclear stiletto." And so on until an eruption occurs! Seriously, we are talkin' "30 Seconds Over Tokyo" played by the losers at the high-school talent show circa 1975. This is punk. Inventive, fucked up, mutant, invoking the past at the same time as holding a finger up to it. Off the pigs and up the aging kids. The B-side is an acoustic jammer that brings to mind ROKY ERICKSON. Sound track to the end of time. (LG)
(Hozac)

THE ULTRAMATICS – "The MK Ultra" EP

The title of this EP had me thinking it was going to be at least somewhat political, but on first listen, I can't really pull anything political out of it. There is a song that talks about MK Ultra, but it doesn't really say much about it or throw any rhetoric at the listener. Mostly this is just QUEERS influenced pop punk. It's not horrible like so many other bands or records of the same ilk, but it doesn't really do much to grab my attention. On a positive note, 100% of the proceeds from this record go to *Democracy Now!*. (BD)
(Uncle Sherman's)

UNDERGROUND RAILROAD TO CANDYLAND – "Knows Your Sins" LP

Oh shit. I've been waiting on this record. As you probably know by now, UNDERGROUND RAILROAD TO CANDYLAND is a Todd C. band, and, as such, produces that special pop punk sound that the guy's so well known for creating. Dude's cultivated his own style for sure. This band seems to me to be his party band. At least, that's how every one of their shows feels to me. They cram as many extraneous band members on stage as possible, and then shake, rattle, and prance their way through the evening. The songs here on this record are still as fun, simple and unbelievably catchy as they ever were. The only change seems to be that a touch of Todd's work with STONED AT HEART seems to have crept into how this record was laid down. I can attest that these folks still play in full on party mode, but the recording isn't as raging as the first one was. Still, you'll be pogo-ing and flouncing around your bedroom in no time, maybe doing the shimmy shake while you sing along to some of the best simple songs being written in pop punk today. Did I mention I really enjoy dancing to this band? Wait until they come to your town, go see 'em, then grab the record so you can be nostalgic about how good the show was. (LP)
(Recess)

UNHOLY GRAVE / THE VICKERS – "Roots of Aggression" split EP

By my count, this is UNHOLY GRAVE's 674th release (Note: I haven't actually been keeping count). This time around they share the wax with fellow Japanese band the VICKERS. On this two-song split, both bands deliver a

cover of an old metal song. UNHOLY GRAVE give us their take on VENOM's "Countless Bathory." The result is a nice change of pace from their usual speedy grindcore. The recording is suitably dirty and the cover is actually enjoyable. However, it's not as good as the VICKERS version of the IRON MAIDEN classic "Prowler." Ryu, the VICKERS main vocalist has a great singy-metal voice and does the song justice. The band is also excellent, nailing the solos and tempo changes. This is a true rarity, an UNHOLY GRAVE release I actually like! (KM)
(MCR Company)

UP TO US – "Pride" EP

Female-fronted youth crew from Cleveland that sounds like every member of the band listens to *Start Today* in its entirety to start every single day, and has been doing so for years. Thankfully, this band makes good, catchy music that I would even call (the horror!) inspirational, and does not feel the need to embellish/tarnish their image by using varsity fonts or heroic-looking pictures of themselves in the layout. I'm sure the lyrics will make some people cringe, and I don't often share the singer's positive outlook, but her lyrics at least don't come off as naïve, and in 2011, I'll take a bit of earnestness and sincerity in my hardcore to offer a modicum of balance to the ocean of hip sketchiness and feigned misanthropy that reigns right now. (DG)
(7-ply)

VEIN CRANES – "True Believer" EP

Three tracks of lo-fi reverb soaked garage punk. Taking in some of that '60s darkness of the YARDBIRDS whilst throwing in a slight nod and a wink to the GUN CLUB. Brave enough to wing in some of those techno induced bleeps and dots whilst keeping the guitar firmly in the spot light, almost coming off as a RAVONETTES for the punks. Tunes top notch, production burley evident, hooks galore, bing bloody bong. (SD)
(Florida's Dying)

VICTIMS – "A Dissident" LP

It's almost unnecessary to even review a VICTIMS record at this point as they have been cranking out flawless Swedish D-beat for the better part of the last decade, and have yet to release a sub-par record. *A Dissident* harnesses the Swedish death metal tones that they have flirted with in the past and treats them to a polished scandi-crust attack. VICTIMS take a d-tåkt onslaught, cram it into a TRAG-core funnel and lay waste to what comes out the other side—that this record is bad ass should come as no surprise at all to fans of the band and the genre(s) they represent. Their brand of hardcore is more polished than most, but more than a few killer hardcore bands would be well served by a few extra hours in the studio…this fukkn' rules. (WN)
(Tank Crimes)

VIOLENT STUDENTS – "Party Addiction" LP

Deeply rooted somewhere between the delay soaked antics of MAYYORS and the bullshit cocaine fueled jam sessions of PUFFY AREOLAS exists VIOLENT STUDENTS. The first side sounds like the end of a weirdo hardcore show where a couple of the bleakly drunk hangers on decide to "start a band" or "play a quick set" and bash through a nice aural demonstration of shit falling apart, managing to be so loose that it never reaches that violent terror filled pummeling place that this type of thing works best with. The second side dives straight into a plate of psychedelics, lurching along in an overblown hypnosis that keeps you feeling entranced and sickly at the same time. I guess this is a last hurrah type thing and this band no longer exists. It's alright. (MM)
(Richie)

THE VON EHRICS – "Two Foot Stomp" CD

The VON EHRICS is one of those southern rock type bands that seem to think they are a punk band. For all I know they could be the punkest guys ever, but this music is not. It is hard rock country music. The singer's got a southern twang, the guitar likes to slide and the bass rambles on. Some of the song titles are "Last of the Working Slobs," "Lord, I Pray," "Rock and Roll," "Down The Road Tonight," "Texas (When I Die)." That's all well and good; I just don't want to listen to it. (CK)
(Lucky Buck)

WARHEAD – "Acceleration/This World of Confusion" EP

Everything about this record is awesome, and you should buy it immediately. While that's all I really need to say, I'll expand for those who aren't already initiates into the WARHEAD cult. From the early '90s on, WARHEAD have been one of the best hardcore bands in Japan, releasing a very few but mostly impeccable records over the course of their career. Needless to say, these two songs do that tradition proud. Even if this were a one-sided single it would be top notch on the strength of "Acceleration" alone. This song encapsulates everything that makes "traditional" Japanese hardcore great: screaming passionate vocals, backups that sound like pissed off Hell's Angels, giant riffs, blazing solos…utter hardcore perfection. (AU)
(H:G Fact)

WAX IDOLS – "All Too Human/William Says" EP

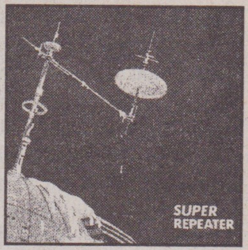
This debut 7" from Oakland's WAX IDOLS hits you instantly with a gutsy punch. Slightly eerie, tunneled layers of guitars and vocals that flow over each other in an almost hypnotic fashion, pierced with nostalgia. Don't worry, if that description was getting a bit too long hair and flowing skirts for you, and you're currently wondering "where is the punk?" these songs offer drum beats as relentless as that of a heart and bass lines tight enough to underpin this sound near perfectly and keep it from being *too* ambient. (GG)
(Hozac)

THE WAX MUSEUMS – "Eye Times" CD

After a three-year hiatus, the WAX MUSEUMS return with this release. Have they matured over their break? Not really. There no noticeable growth as *musicians* or *songwriters* here, just another true to form offering of frenetic, snotty/awkward repressed teenage punk rock nerd music. (GG)
(Trouble In Mind)

WEEKEND NACHOS – "Black Earth" EP

I don't like this band, never have, I have tried to see what it is that makes people so into them, but I can't. This is not as bad as the other shit I've heard from them, I feel like the vocals have improved and lost the cartoonish fake power violence style that bugged me on the older shit. This is pretty passable modern, heavy, negative, hardcore. Nothing to say really it's just there, in one ear out the other. (AH)
(A389)



WHITEHORSE – "Document: 250407" LP

Something about this release and its packaging is downright attractive. You know that feeling you get just by looking at a release, that you might like it even before listening? I'm over a minute into side A and I'm still not sure if I'm playing this at the right speed so I'm going to talk about how the release looks until I figure it out. A nicely printed silver front cover with clean black print and a white (At this point I'm picking 45 rpm) back cover with silver printed drawing and white vinyl. Good, now I've started to get a grip on the music and it's curious that this was mastered by James Plotkin as this has similarities to KHANATE. This is very slow, pained, doom/sludge metal. WHITEHORSE is from Australia, have been around since around 2005 and have a nice habit of releasing live albums/recordings. This release is recorded live on the radio (PBS Melbourne). WHITEHORSE has accomplished something with their slow doom. They are as heavy as it gets. Their sound is oppressive and claustrophobic. Think WINTER, MOSS, KHANATE or even what DISEMBOWELMENT might have become. If you like slow and heavy you can't go wrong giving this a listen. (MH)
(Blind Date)

WONDERFULS – "Piss Fist" EP

This barely qualifies as punk ("barely" is being very generous), and only slips into our egotistically narrow parameters based on the record closer, "Young Hearts," a no-fi psyched out freak session that sounds like DEBRIS on a strict acid regimen. Immature but intriguing throughout, WONDERFULS combine CHROME's genuine weirdness with the childish toilet humor of SOCKEYE and lay down four engaging but self indulgent tracks in the process. (WN)
(Negative Guest List)

XIBALBA – LP

Damn, another in a line of really great heavy bands released on A389 recently. That label is doing something right. XIBALBA plays downtuned hardcore with a '90s death metal attitude. The guitar work is metallic in the way you hear with Latin and South American crust bands but also with slower, heavier parts sounding like a stoner doom band playing hardcore riffage. It's the sort of music that results in a hellacious bangover after prolonged exposure. I looked it up and the name means "place of fear" in Mayan, I just heard a little Spanish guitar style at the end of a song, the band has a couple song titles and lyrics referencing a Latino heritage, and they are based out of Pomona, CA. I've met angry brown punks from that area and I feel like I kind of get it, it's hard to explain but these things come out in the vibe of the music and it makes for some brutal jams. (BL)
(A389)

YOUTH AVOIDERS / ZOMBIES ARE PISSED – split EP

This French hardcore split kills! YOUTH AVOIDERS kick off the first side and play the perfect style of raw, traditional hardcore that still sounds contemporary in a way, like PRESS GANG and a few others do so well. All three tracks have cool lyrics and the singer's raspy voice carries melody even when screaming in anguish. ZOMBIES ARE PISSED has a slightly faster edge and also manages to mix tradition and contemporary influences just right. "Karate Morons" is the standout track for me, focusing on those roundhouse-kicking douchebags that plague hardcore shows. Sadly, this American cultural advancement has made its way across the Atlantic. Both of these bands give hope for hardcore's genuineness and survivability in the current day. (BG)
(Destructure)

V/A – "LA DECADENCIA DEL CUCHIFRITO" DVD

Jeff, who did Computer Crime records, a label that focused on releasing music from Puerto Rico, has come back around with a reissue of this DVD that features bands from P.R. This originally came out in 1993 and it is basically video footage that dates back from 1988-1993. As for the content, it is awesome that Jeff has dedicated so much effort into getting the rest of the world familiar with what was happening in the Puerto Rican scene. I can tell you I picked up all his releases as they came out and I was stoked. Now onto the quality, it is what one would expect from punk videos from that era to look like. The footage is raw and crude as well as the sound. In my humble opinion, the standouts are HIJOS DE NADIE, NO MORE, GOLPE JUSTO, and ABUSO LEGAL. The DVD includes some goofy cartoon stuff in between the bands, but the highlight is watching footage of folks hanging out before a show out in front of the club. Excellent hair and styles—that shit is always a treat. There are more bands featured here plus some bonus footage of CORRUPTED SOCIETY, DEATHKROSS and HYPOCRITE SOLUTION who were not on the original release. Nice job truly for fans. (MS)
(Computer Crime)

V/A – "Disclosed: A Tribute to Disclose" CD

I don't remember a lot of things that have happened to and around me over the years. I've never had the best memory, and I do tend to have a beer or two, which does exacerbate the problem. That being said, I sure as fuck remember where I was when I found out Kawakami died. As a fan of the whole D-beat/raw punk thing, Kawakami was not only a musician but a tireless historian of the genre and a real trend-setter, not just with the evolving style of DISCLOSE but with his many side projects. From the scandi-hardcore of SHADOW OF FEAR to the SWANKYS-worship of THE CRANKS to the dark noise of GOATWORSHIPPER, Hideki Kawakami was always experimenting with sounds and always in communication with punks around the globe (as the "Chaos of Destruction" compilations he curated demonstrate so well). On this disc, 16 bands from around the world pay tribute to the man and his band with mostly straight covers of their favorite DISCLOSE tracks. As with most tribute records it's hard to pick a standout, as I tend to prefer the originals to the covers, but everything here is done well and with the best of intentions. "Conquest" is still my favorite (and a song my old band used to cover) and GIVE UP ALL HOPE do it justice, while DISPOSE distort the fuck out of a ripping rendition of "Aspects of War", as do DECONFORMED with their take on "Desperate Cry". This is all good though, from the well know (WARVICTIMS, BESTHOVEN) to the obscure (LOS REZIOS, the underrated DISKONTROLL). (AU)
(Black Seeds)

V/A – "Spaniard Punk Ole 1983" 2xLP

Wow! Another old gem put to vinyl. This time it is an old cassette from '83 of some well-known and not-so-well-known bands out of Spain. LAS VULPESS, FAMILIA REAL, IV REICH, ATTAK, SLIPS AND SPERMA (a.k.a. MG-15) plus several others. You have some studio and some live versions of already known tracks but there is plenty that most folks have never heard before and that alone makes it well worth the search for this record. The unreleased FAMILIA REAL tracks alone made me shoot a load, I am not fucking playing, seriously killer! Did I mention SLIPS AND SPERMA? Yeah, the band that later became MG-15!!!! So good! My favorites off this ensemble are ALMA Y LOS CADAVERES, great '82 No Future style punk! A shame I never heard of them before, totally amazing! This release gives us everything from melodic trad Spanish punk-age to first wave hardcore damage that I so truly adore. (MS)
(Your grandfather's butt plug records a.k.a. We don't know who put this out.)

V/A – "Trouble in Mind" EP

A compilation from this Chicago label featuring four covers: EDDIE CURRENT SUPPRESSION RING do "We Got The Beat" (yep, the GO GOS), the MEAN JEANS stab at "Forever Young" (yes, SPARKS), the WRONG WORDS perform "He's Where You Belong" (PF SLOAN) and JACK OBLIVIAN covers a song I'd like to be well listened enough to claim to know, but I am not, "Moses and Me" (TOMMY JAMES AND THE SHONDELLS apparently!). A fun little EP, but don't get me wrong this is no ME FIRST AND THE GIMME GIMMES. (GG)
(Trouble In Mind)

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7-Ply: 7plyrecords.com
Los 80 Pasan Factura: www.myspace.com/los80pasanfactura
A389: www.a389recordings.com
Aarght!: www.aarghtrecords.com
Alerta Antifascista: www.no-pasaran.org
Alive: www.alivenergy.com
Aum War: www.aumwar.com
Aurora 7: www.aurora7.com
Automation Records Media Conglomerate: themoonisdown.bandcamp.com
Base: www.recordshopbase.com, base@recordshopbase.com
Beercan: www.beercanrecords.blogspot.com
Be Nice: 324 Peralta st, Oakland, CA 94607
Black Seeds: www.blackseedsrecords.com
Blastcat: bwastbeat@gmail.com
Blind Date: PO Box 6302, 79039 Freiburg, Germany www.blinddaterecords.de
Blondes Must Die: blondesmustdierecords .com
Boss Tuneage: www.bosstuneage.com
Burial Vault: www.myspace.com/burialvaultdeadmorticians
Cazzo Duro: www.theegyptiangaylovers.de
Chicken Ranch: PO Box 9909, Austin, TX 78757, www.chickenranchrecords.com
Clown College: clowncollegerecords@yahoo.com
Collision Course: collisioncourserecords.com, PO Box 865, Hermosa Beach, CA 90254
Council House: boredteenagers.co.uk/SUBCULTUREOPENINGPAGE.htm
DC-Jam: 2733 E. Battlefield Rd., #164, Springfield, MO 65804, dcjamrecords.com
Dead Beat: www.dead-beat-records.com
Dear Skull: myspace.com/dearskullrecords
Deranged: www.derangedrecords.com
Desensitized: 4604 San Miguel Way, Bakersfield, CA 93306
Destructure: www.destructure.org
Dirtnap: 2615 SE Clinton St., Portland, OR 97202, dirtnaprecs.com
Discos Enfermos: www.discosenfermos.com, discosenfermos@gmail.com
Dogma Destroyer: freewebs.comdogmadestroyer, mapexwreck@hotmail.com
Doom Song: thesearedoomsongs.blogspot.com
Drug Front: www.thenakedheroes.com
DS Family: www.Ds55.com
Durty Mick: www.durtymichrecords,com
Evil Weevil: evilweevilrecords.bandcamp.com
Fat Wreck Chords: www.fatwreck.com
FCD Zumado: f.c.d.zumado@gmail.com
Feral Kid: feralkidrecords.com
Florida's Dying: www.floridasdying.com
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Gilongo: www.gilongorecords.com
Goin' Ape: www.goinapeshit.com
Going Underground: goingundergroundrex.com
Gone Bad: gonebad.bandcamp.com
Grave Send: www.gravesendrecords.com
Halo of Flies: www.haloofflies records.com
Hätäapu: www.hataapu.com
Hell Central: PO Box 2584 Conroe, TX 77305
H:G Fact: www.interq.or.jp/japan/hgfact/
High Art for the Low Down: myspace.com/highartforthelowdown
Houseplant: PO Box 3382, Bloomington, IN 47402, www.houseplantrecords.com
Hozac: www.hozacrecords.com
Idiot: www.pastoratet.se
Jade Tree: www.jadetree.com
Killer Diller: 190 Bedford Ave, #207, Brooklyn, NY 11211, killerdillerrecords.com
Katorga Works: katorgaworks.bigcartel.com
Last Laugh: 313 President st.#2 Brooklyn, NY 11231
Lemon Session: www.lemon-session.com
Let's Pretend: PO Box 1663 Bloomington, IN 47402, www.letspretendrecords.com
Longshot: www.longshotmusic.com
Loud Punk: loudpunk@gmail.com
Lovehate80: www.lovehate80.it
Lumberlung: lumberlung.wordpress.com, lumberlungmusic@gmail.com
Make a Mess: www.makeamessrecords.com
MCR Company: www.dance.ne.jp/~mcr
Modern Action: www.modernactionrecords.com
Moment of Collapse: momentofcollapse.com
Munster: www.munster-records.com
No! Fucking Labels: nkcsmd@hotmail.com
No Pasaran: www.nopasran.pl, nopasaran@nopasaran.pl
Odio Sonoro: musikaze.com/odiosonoro
Ormeyngel: www.ormeyngel.bigtcartel.com
OSK: PO Box 64, 109147 Moscow Russia
The Penny Dreadfuls: thepennydreadfuls.net
Permanent: permanentrecordschicago.com/label.php
Perpetual Motion Machine: theperpetualmotionmachine.com
Plan It X!: www.plan-it-x.org
Pleasence: pleasencerecords.tumblr.com
Psychic Handshake: www.myspace.com/psychichandshake
Punker Pages: www.punkerpages.com
Puzzle Pieces: 461 St Marks Avenue no. 3, Brooklyn NY 11238, www.puzzlepiecesrecord.bigcartel.com
Radical Friends: www.radicalfriends.net
Real Publishing: PO Box 220393, Brooklyn, NY 11222, www.theownersmanual.org
Recess: PO Box 1666 San Pedro CA 90733, www.recessrecords.com
Red Scare: www.redscare.net
Rerun: rerunrecords.blogspot.com
Richie: PO Box 63603 Philadelphia, PA 19147
Rob's House: www.robshouserecords.com
Ropes: tightlyintertwinedfibers.blogspot.com
Rorschach: PO Box 14712, Richmond, VA 23221.www.rorschachrecords.net
Rotted Tooth: rottedtoothrecordings@gmail.com
Rusty Knuckles: rustyknucklesmusic.com
Sauna Youth: lostinidea.blogspot.com
Schizophrenic: 17 W. 4th St., Hamilton, ON L9C 3M2, schizophrenicrex.com
Seventh Rule: PO Box 42693 Portland, OR 97242 www.seventhrule.com
Smart Guy: www.smartguyrecords.com
Sore Subjects: www.soresubjects.net, c/o Marissa Brosted, 5510 N. Kenmore #3A, Chicago, IL, 606400
Stavanger-Mandal International: c/o Thomas Eiene, Motzfeldts GT 33A, 0561 Oslo, NORWAY
Steel Cage: www.steelcagerecords.com
Super Repeater: superrepeater@gmail.com
Sweat Lung: www.sweatlung.com
Tank Crimes: PO Box 3495, Oakland, CA 94609
Tegendraads: tegendraadseplaten.blogspot.com acousticgrinder@telenet.be
To Live A Lie: www.tolivealie.com
Tornado Ride: www.tornadoriderecords.com
Total Punk: myspace.com/totalpunkrecords
Toxic Pop: 2619 Guilford Ave Baltimore, MD 21218, www.toxicpoprecords.com
TNS: 17 Heywood Road, Prestwich Manchester M25 1FB ENGLAND, tnsrecords.co.uk
Traffic Street: www.trafficstreetrecords.com
Trouble in Mind: troubleinmindrecs.com
Umsturz: c/o Thomas Lindenbaum, Voxtruper Str. 12, 49082 Osnabrück Germany
Vex: vex.rex@hotmail.com
La Vida Es Un Mus: lavidaesunmusrecords.com
Viral Age: endlessgrinnigskulls.blogspot.com
West Palm Beotch: westpalmbeotch.blogspot.com
Youth Attack: ihateyouthattack.com

DEMOS

Send demos and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Reviews by Justin Briggs, Robert Collins, Dan Goetz, Kevin Manion, Langford Poh and Matt Bleyle

ABSURDO – This is basically a hardcore tape, but Spain's ABSURDO throw several elements into the pot and mix them all up before considering their music complete. There are bursts of Y2K hardcore ("Invisibles" into "Lazos De Sangre") but presented with distortion free guitars a la mid '00s Kopenhavn. Think DESKONOCIDOS playing ripping hardcore perhaps? There is certainly melody, but it never takes any of the teeth out of the songs—songs that are presented like old US hardcore even when they sound like '80s Spanish punk and packaged with care in a printed and screened sleeve. Whatever the influence or intent, the result is killer, and I'm sure we will hear more. (Robert) (13-song cassette, lyrics included, $2 plus postage from: PO Box 24042-08080, Barcelona SPAIN, cintespodride@gmail.com)

APE! – A band called APE! had better be heavy, and APE! deliver on that promise. '70s rock on thorazine and with wailing man-shriek vocals that will either sell you completely or have you running for the eject button—they are completely polarizing, and there can be no middle ground when evaluating their merit. Killer leads and fuzzed out GRAND FUNK worship fill my requirements musically, but them howls are something else altogether. (Robert) (4-song cassette/CD-R, no lyrics, readysetape@gmail.com)

AT DUSK / IDOLATER – Self described "black nature worship" with "vocals recorded amongst the haunted redwoods in the presence of death at the hour of the witch." Not surprisingly, AT DUSK are atmospheric kvlt black metal, just weird enough to avoid being pigeon holed and quite good. Everything sounds distant, as if they are doing something very private and you are discretely watching through the trees hidden under the shroud of night. IDOLATER is less interesting, more typical, black metal (the drum machine is a downer) with a five minute opus that appears to endorse rape as a way of defiling christians. Obviously this is stupid, and presented in a ridiculously pretentious manner. If I have misunderstood your intent, Mr. Idolater, then I apologize for the implication...also, your music is kinda boring, especially after I listened to AT DUSK. (Robert) (6-song CD-R, lyrics included, pay what you want from: atdusk.webs.com)

ATOMIC SUPLEX – Ultra fiery and distorted face melting rock and roll from the UK featuring sporadic shrieking horns and sounding like JERRY LEE LEWIS playing GAUZE songs through a $19 fuzzbox. Every song on this beast is a total burner, especially the B-side, recorded live in Tokyo. Fans of GUITAR WOLF take note and get in line quick, make sure you tell all your friends that you knew ATOMIC SUPLEX before they got huge. (Robert) (10-song cassette, no lyrics, franticcity.free.fr)

AVON LADIES – I'd hope by now that most fans of Chris Erba's vox in such classic former bands as H-100S and the highly underrated UPSTAB would already be clued onto the fact that he's relocated to Arizona and AVON LADIES is his new whip. I always feel weird when talking something up because of one member's ex's, but whatevs. Regardless, this demo *sm-okes*. It's like your graduation from eating paste to huffing paint, aka the perfect pairing of ugly hardcore and mongo thud-punk and they've nailed that MISFITS bass tone. You haven't moved onto Jenkem yet so you're still doing okay. (Justin) (7-song cassette, no lyrics included. Circle of Shit, 1919 Parrish St., Philadelphia, PA 19130, circleofshit@gmail.com)

THE BACKYARD FLAMES – A head on collision of modern punk, like BLINK 182 and ALL AMERICAN REJECTS making a supergroup and playing HELLACOPTERS songs. But playing them in a really boring way, and with shrill falsetto male vocals. Fail. (Robert) (3-song CD-R, no lyrics, no contact info)

THE BEATLES – Noise rock meets psych punk meets BLUE OYSTER CULT on this unfortunately named but musically excellent demo. Gratuitous guitar leads take me back to MENSCLUB in the Mission in 1996, and then "Tranny Blues" gets all weird and slows things down with questionable results. Montreal's the BEATLES get progressively further away from anything I can recognize as the tape continues, but after a couple of head scratchers I start to realize that the head scratching might be the desired effect. Add SCREAMIN' JAY HAWKINS to the list of influences I cited in the first sentence. And yeah, they are called the BEATLES, I sent 'em a message just to double check, and they are called the BEATLES. (Robert) (7-song cassette, no lyrics, jchamandy@gmail.com)

BETRAY – A decent first effort from this New York band. They play speedy punk with spastic riffs and the occasional blast beats or stony part, and it doesn't easily fall into any particular genre, but it has a vaguely early '90s vibe to it. The two vocalists both do scummy screeching (one reminding me a bit of DROPDEAD's vocals) and one of them also does a low growl, and there's all kinds of interesting interplay between the two vocalists that they make sound like three. There's a little something missing that I can't quite put my finger on, but I can feel the energy in this recording, and I bet they're great live. (Dan) (7-song cassette, lyrics included, betraynewyork.blogspot.com)

BIRTH DEFORMITIES – Simple but absolutely ripping early '80s-style hardcore that drives the point home with "meat and potatoes" vocals that are brimming over with barely-containable rage, and a cool, distinct musical aesthetic that's made up of a slightly boomy drums and a guitar sound that reminds me a lot of ARTICLES OF FAITH's very saturated and reverbed style. A lot of the riffs are very "classic" sounding, but without sounding recycled or generic. Definitely one of the better demos of 2011 so far. (Dan) (7-song cassette, lyrics included, 311 Stearn Dr., Genoa, IL 60135, nicksick@gmail.com)

THE BLACK TIE OPERATION – Since this band sent in nothing but a CD-R in a plastic case without even so much as a track listing, I'll put about as much effort into this review. They sound like kids that grew up taking music lessons that then had their minds blown by HOT WATER MUSIC and KID DYNAMITE, and decided to start a band. Then they heard LEFTOVER CRACK, and decided they needed to be more "political." Then they went to GUITAR CENTER and got all their gear. (Dan) (11-song CD-R, no lyrics, no contact info)

BLOODHUFF – Bass/drum/violin avant punk with shrill female vocals that chant as much as they sing. Heavy on the noise and art, Providence's BLOODHUFF would have found themselves at home as one of the stranger acts on the Bullshit Detector comps, but could just as easily be a lost grrl band from the early '90s Northwest playing mysterious psychedelic garage tunes. Some of the tunes lack a little structure (which might be the point...so maybe I mean to say I think they lack a little vision?), but the aura created by the demo as a whole is excellent and quite desirable. I enjoy this. (Robert) (5-song cassette, no lyrics, $7ppd from: PO Box 3481, Providence, RI 02909, www.bloodhuff.com)

BONELESS RATS – Filthy sounding skate punk from Florida. I know that sounding like you are from the '80s is all the rage, but BONELESS RATS manage to pull it off without pretense. They don't ape '80s HC, but they make me feel the same way I did when I first heard the urgency of early Boston or Detroit punks. Simple and raw, with studio digs on one side and a live set on the flip...recommended. (Robert) (12-song cassette, no lyrics, $5ppd from: boneless.rats@gmail.com)

BUBBA GUMP AND THE OIL SPILLS – This band hails from Jersey Shore, PA where "metalcore reigns free." Great Rip Off Records sounding production except this band doesn't sound like a shittier version of the SONICS or TEENGENERATE. They sound like a bunch of nerds (or maybe one or two nerds) getting weird with garageband. Nothing I can really say could describe the sound besides... well, punk rock in its truest most awkward form. I guess I could say the GIZMOS or the SCREAMIN MEE-MEES (not the crappy new wave band) but this band sounds nothing like them. I'm a fan! Best demo I heard this month! (Matt) (11-song CD-R, no lyrics, Kcajstewart@gmail.com, 334 Fore Feet Dr, Jersey Shore, PA 17740)

THE CARMINES – Sickeningly sweet pop punk, like a '60s surf themed GREEN DAY, or the QUEERS with a monster production. Southern California seeps out of every pore, you can picture this being blasted out of a convertible on the way to the beach. (Robert) (10-song CD-R, no lyrics, thecarmines@yahoo.com)

CATFIGHT – Thai indie/punk packed with swagger and attitude and soaring guitars. Well crafted tunes, delivered with a sweaty and ferocious punk fury. (Robert) (6-song CD-R, no lyrics, c/o myspace.com/mangmoomrecords)

CELLGRAFT – Churning dual vocal grindcore from Florida. This would typically fall into the dreaded "not my cup of tea" category (and it isn't,

really), but these songs are delivered with such precision and rage that I cannot help but get sucked in. Everything is pegged in the red, and their version of fast is head spinning. Yeah, they are from Florida, and yeah, they kinda sound like ASSUCK, but I believe the proper term is "sick." (Robert) (13-song cassette, lyrics included, no contact info)

CHEAP FREAKS – I bet the Guinness flows like fucking water when these guys deliver their superb fuzzed-out garage jams to unsuspecting bar patrons around Dublin. Second release from this Irish quartet and it's definitely a winner. Four trashy rock 'n' roll stompers sure to make denim-clad punks bounce off the walls and spill stout everywhere. Top-notch production, a bit dirty without sacrificing intensity or stepping on the singer's vocals. Sounds like they dig the MONKS just as much as the REATARDS. An LP is set to be released, and if it's anywhere near as good as this, CHEAP FREAKS will be huge in a couple months. (Kevin) (4-song CD-R, no lyrics, facebook.com/cheapfreaks)

DEAD HEAD – This band sounds like BLACK SABBATH, but with more blues and punk in the mix. Fred says that it sounds like SABBATH + RITES OF SPRING, and I don't know about that, but I do know that that I trust Fred. Also, I really like that audacity of naming your band DEAD HEAD and having a rose and a skull on the cover of your tape. So don't blow the tape off for that, nor for the weed leaves on the edges of the tape. Warning: This is a pretty stoned band, and as such has a jam out/solo in each song that may lose you if you need everything to be less than a minute and a half. But it's good in a loaded bong sort of way, so I sez to you, I sez, seek it out. (Langford) (3-song cassette, lyrics included, P.O. Box 835, Olympia, WA 98507)

DEAD TO A DYING WORLD – Epic doom/crust (three songs, 44 minutes). The songs weave in and out of long quiet interludes and apocalyptic heaviness that will convince you that the world is coming to an end. Dual vocals, sparingly used strings and excellent and engaging songwriting... the world of modern Eurocrust is rife with cheap copies and third rate imitations of the masters, but DEAD TO A DYING WORLD are a total success. I think this is simply a CD-R version of their recent 12", but with no information included, that is just a guess. (Robert) (3-song CD-R, no lyrics, myspace.com/deadtoadyingworld)

DIMARCOS – Fast and gruff melodic punk. There's nothing new here, but DIMARCOS throw enough hooks into their tunes to keep me listening and keep my head bobbing. Good '90s style melodic punk with a touch of southern attitude (without the southern rock). (Robert) (10-song CD-R, no lyrics, $3ppd from: 51 Dorchester Ave., Asheville, NC 28806)

A DISCO FOR FERNS – Drum and bass duo from a tiny town in Texas. Based on the band name and song titles ("True Carney Ways," for instance), I thought this was going to sound weirder than it actually does. It's fairly straightforward punk, a little bit dirgy, with only two instruments of course. The distorted bass is cool, but the vocals are pushed up way too high and the tongue-in-cheek lyrics kinda suck and overall I'm just disappointed that this isn't the oddball gem I was hoping for. (Kevin) (3-song CD-R, no lyrics, $3ppd from: 11777 Brazos Way, Lindale, TX 75771, adff.vze.com)

DISOBEY / OLD WOUNDS split – DISOBEY are heavy as hell modern crusty HC, relying and the fury and the breakdown to convey their rage. Burly low end vocal growls and occasional blasts. Discordant and hollow blackened metal crust from OLD WOUNDS, like a bunch of dudes who like VENOM a lot (especially the singer), which is, in this case, a very good thing. Decent demo recordings from both. (6-song cassette, no lyrics, c/o Nishad Datta 913 Case Dr., Hillsborough, NJ 08844)

DOLL FIGHT – Bizarre arty punk that reminds me of BABES IN TOYLAND, but maintains a snotty teenage attitude. The main vocals are rather shrill, and a bit of a turnoff after a while, but the whole release is so childish and endearing that it's easily overlooked. DOLL FIGHT manage to sound like a selfish child in a room full of stuffed animals. (Robert) (9-song CD-R, no lyrics, c/o Kelly, 360A S. Winooski Ave., Burlington VT 05401)

DRY FEET – Minimal surf guitars and stripped down garage punk, not confrontational in the slightest, and quite pleasant. (Robert) (8-song cassette, no lyrics, c/o Perry, 510 N. 39th St. Apt 2, Philadelphia, PA 19104)

THE ELSINORES – A WIPERS tempo, dirty DKs guitars, melancholy female vocals. The keyboards work well to help THE ELSINORES stand apart from heaps of marginally jangly basement punks. (Robert) (6-song cassette, lyrics included, theelsinores.blogspot.com)

FAITH ADDICTION – Hardcore. Fast, heavy and super pissed, the way it should be. Vocals are shouted to their very breaking point, but you can still get the lyrics and the frustration they convey. Devastating recording. There is nothing fancy here, but this hardcore is played to perfection and I love it. (4-song cassette, lyrics included, c/o No Reprieve, 3208 N. Rome Ave, Tampa, FL 33607)

FENCED – New young female hardcore from Chicago. FENCED are super basic, but songs like "Double Crossed" that start with a UK82 beat (by default I'm guessing, not by design) typically end up in a chaotic heap of shattered riffs and frantic drums. Complete lack of bullshit, and no time is wasted on this seven song demo that clocks in at six and a half minutes, blasting through teenage frustration like the best of 'em, and these girls have only been playing their instruments for a few months. Nice. (Robert) (7-song demo, no lyrics, Fenced Chicago@gmail.com)

FOKKUM – This Dutch band describe themselves as "hard-crust-core," which immediately made me think of stale pizza. Anyway, I kind of feel bad trashing this demo, as these guys and gal are trying really hard and seem to be stoked on DIY. The presentation is nice, it comes with a pin, sticker and a bunch of inserts, and they even designed their own stationery. Unfortunately, FOKKUM's music is pretty awful. It's crust, but the production is painfully thin, and the vocals are so bright and cartoonish they're almost laughable. I was going to advise them to keep writing songs and maybe the music will get better, but according to one of the press sheets, this is their sixth release. So, I'll just reciprocate what they said in their note, keep having fun! (But maybe don't send me any more CD-Rs) (Kevin) (11-song CD-R, lyrics included, myspace.com/fokkumnl)

GASH – Raw noise punk from Massachusetts. Creepy, hollow recording and ultra harsh vocals delivered at a manic D-Beat pace. Short but sweet. (Robert) (4-song cassette, lyrics included, PO Box 82, Somerville, MA 02143)

GRAHAM REPULSKI – Lo fi garage punk-lite with periods of shoegazing noise pop and psychedelic fuzz. The whole recording (titled *Electric Worrier*) has the feeling of a tortured teenage mix tape of misguided love songs, and leaves me feeling rather pleasantly anxious. (Robert) (12-song CD-R, lyrics included, c/o Shorter Recordings, 19 Hamilton Ave. #3, Weehawken NJ 07086 shorterrecordings@gmail.com)

GRAHAM REPULSKI – More of the same (see above review) on this two-EPs-on-one-cassette release, though *My Dreams Have Arms* sounds more like a lost college rock mope-fest and *No Expectations* features tracks that could easily be early FLAMING LIPS demos... the ones that were scrapped in favor of the loud psychedelic songs. Simple and dreamy distorted pop music with vocals that rely just a little too much on the "whine," but I imagine some folks will find that rather charming. (Robert) (15-song cassette, no lyrics, c/o Shorter Recordings, 19 Hamilton Ave. #3, Weehawken NJ 07086 shorterrecordings@gmail.com)

HANDICAPITALIST – Mid tempo multi-vocal punk from Utah. Think FILTH/BLATZ split LP, think awesome. (Robert) (5-song CD-R, no lyrics, $3ppd from: PO Box 521174, Salt Lake City, UT 84152)

HELLO MY NAME IS RED – According to their enclosed letter, these LA punks are into playing generator shows in unusual places, which is something I'm definitely for. I'm also for this demo, which is premium surf-influenced garage rock. In this case, when I say garage rock, I mean it in the original sense, any of these songs would've fit nicely on the *Nuggets* comp. The perfect soundtrack for a mellow night of drinking on the beach. (Kevin) (7-song CD-R, no lyrics, facebook.com/HMNR08)

HESITATION WOUNDS – Fast and brutal hardcore with chaotic riffs and just a touch of Japanese flare. The drums blast subtly and only when appropriate, seeming satisfied to simply shred the rest of the time, and while this demo is nice and raw, all of the nuances are front and center and HESITATION WOUNDS make it very clear that they are light years more advanced that your typical fast HC outfit... the final track "Against The Wall" is an unqualified classic, even in it's rough form. There is serious action going on here, and I look forward to more. (Robert) (4-song cassette, lyrics included, $4ppd from: interpiddestroyers@gmail.com, hesitationwounds.bandcamp.com)

HUMAN CARGO – I've got mixed feelings on this one. The band sounds like they've been listening to a lot of recent releases from Olympia's more melodic post-punk bands, but the singer sounds like the pissed off Midwesterner he probably is (HUMAN CARGO are from Ohio). The combination is interesting, but I'm not sure that it really works. You know how some people think that Damian's vocals no longer fit with FUCKED UP's music? Sort of a similar thing going on here. The tunes are decent, but there's a bit of an identity crisis. (Kevin) (9-song CD-R, no lyrics, das.howes@gmail.com)

HUNGER PAINS – Ultra pissed and raw heavy hardcore punk, with the emphasis thankfully on the punk part of that description. The recording is lo-fi as shit, and the vocals passed "distorted" a few sessions ago and have entered "muffled," but the power is there. ASSHOLE PARADE on 33 rpm approach, DEATHREAT delivery, just raw and brutal punk. (Robert) (5-song cassette, lyrics included, c/o nothingsolidzine@yahoo.com)

IDS – You call yourself "kinda weirdish rock 'n roll/punk? shit" and specifically request that Layla, Mariam or Dan review your demo? First off—I review way more demos than those fools, and second—I am a way bigger fan of "kinda weirdish rock 'n' roll/punk? shit" than any of them! What's more, I fukkn love Reno, and that's where you are from...but still you don't think of me? Well, though my feelings are slightly bent, and my sense of pride has suffered a (much needed) blow, I cannot give IDS a subpar review. I tried, but the kinda weirdish rock 'n' roll punk shit is just too damn good. Female vox over dark

and echoing hip sounding indie/punk...this demo is instantly addictive and damn near perfect. The hollow guitar delivery gives off a CRAMPS vibe, but the vocals seem inviting and fun, the same feeling I got when I first heard FUZZBOX (though the music is completely different). Just six minutes of music here, but it's enough to sell me...even though they didn't invite me to their party. (Robert) (3-song CD-R, lyrics included, $3ppd from: 690 W. Golden Valley Rd., Reno, NV 89506, carbonatedsounds@gmail.com)

JAPANESE WOMEN – Sinister self indulgent noisy rock music delivered with punk energy. Discordant guitars and vocals that are pushed to the brink, all set to a FLIPPER-esque don't-give-a-fuck beat. Challenging for some, to be sure, but I think that is probably the desired effect. (9-song cassette, no lyrics, tapesofaneongod.tumblr.com)

JOHNNY AND THE RUNAWAYS – From the blistering leads that started the first song, I knew that this was going to sound exactly like I thought based the name and the screened leather sleeve. Beer soaked glam/garage punk with guitar solos fighting through a wash of cymbal crashes. Finland's JOHNNY AND THE RUNAWAYS sound like the Scandinavian garage version of Japan's ROCKY AND THE SWEDEN, an impression only reinforced by the slightly off-key and heavily accented backing vocals. This one ain't gonna make you any smarter, but it'll make you feel pretty good about fukking up some brain cells. (Robert) (4-song CD-R, no lyrics, johnnyrunaway@gmail.com)

LADYBOOSTER – Rowdy lo-fi garage punk from Holland, like NASHVILLE PUSSY stripped down to their undies and forced to play through combo amps. A few bluesy stomps are included, just to keep things interesting, and the IVY GREEN cover is a nice touch. (Robert) (12-song CD-R, no lyrics, $7ppd from: hri@krnmail.nl)

LAKE FOREST – Shoegazing noise pop tunes presented with just vocals and guitar. If this were submitted on wax, then I am certain it would be deemed "not punk" (likely by me, in fact), but I like MY BLOODY VALENTINE as much as the next guy (even if this sounds like a coffee shop version of MBV), and these songs seem to presented in the proper spirit to be included in these pages (if only in the demo section). (Robert) (6-song cassette, lyrics included, josuajavonsmith@gmail.com)

MUERTE A LA MUERTE – This Spanish chaos defies description – but I must try nonetheless. It sounds like the D.F.L. record that came out in the early '90s, just bare bones hardcore punk put through a shitgrinder. The tape comes with four different cover to suit your particular mood (feeling metal today? they've got you covered), and they appear to have an unhealthy affinity for expensive retro sneakers, but this does not adversely affect the music—old school Boston/DC meets 1-2-1-2 hardcore meets sloppy garage punk on speed. Reverbed vocals and fuzzed out everything else—the more I listen, the more I love. (6-song cassette, lyrics included, no contact info)

NAZI DUST – Chaotic Florida hardcore from ex-CULT RITUAL personnel. The vocals are spot on, totally pissed, and the guitars are biting and in your face the way they should be. The presentation has an indiscernible "don't give a fuck" quality (as did the live show) that is instantly appealing...I hope this band isn't a flash in the pan. This tape was released for (and copied on) their recent US tour, and has no information whatsoever. (Robert) (?-songs cassette, no lyrics, no contact info)

NHL95 – Vaguely melodic midtempo punk that sounds like DEAD BOYS reincarnated in the '90s world of J CHURCH and JAWBREAKER. It's a bizarre combination, that makes even less sense to my ears than it likely does to your eyes. (Robert) (4-song CD-R, no lyrics, no contact info)

OLD CITY – Reminds me of early '00s emo/rock bands that thought HOT SNAKES were the best bands ever. What else can I say besides... intense. Not my favorite type of music but I have to say that these lyrics are really intense and good. I think they're about living in a city that's being bombed or maybe about watching it on TV. Really good. (Matt) (4-song cassette/CD-R, lyrics included, chenk@riseup.net, 9215 N Tyler Ave. Portland, OR 97203)

PALM SPRINGS – Awkward post-punk inspired indie rock with MIRAH sounding vocals. Shit loads of drum fills and plasticy sounding Stratocaster jangling (the way one might sound when played through an amp with all the tone nobs turned down). Kinda sounds like if a band with no bass player found inspiration from GANG OF FOUR or DELTA 5 and FEIST. (Matt) (8-song cassette, no lyrics, palmsprings.tumblr.com, palmsprings@gmail.com, 218 ½ E 5th st, Duluth, MN 55805)

OSMAN TIKOS – A scorching cassette/CD-R EP!!! Certainly, this falls in line with mid '00s heavy crust, but Malaysia's OSMAN TIKOS go for the full power approach instead of flirting with guitar leads and melodies. This release is a head spinning assault, totally crushing with multiple vocals and challenging time changes that serve to make to even more excited when the songs kick back in—instead of getting bored with the band's display of technical prowess, I am just floored. BUMBKLAATT and PROTESTANT are good comparisons, but this band shines easily on their own. Fukkn killer. (Robert) (4-song cassette, lyrics included, $6ppd from: Borhan, No. 9 Jalan 3/4G, 43650 Bandar Baru Bangi, Selangor Darul Ehsan MALAYSIA, bullwhiprecs.blogspot.com)

PAIRS – Confrontational and chaotic trash from China—a two piece with abrasive J MASCIS styled guitars and an approach that is at times fiery garage rock and then launches into pure art punk insanity. Distorted vocals and manic drums throughout, even during the subdued parts (of which there are few). Bay Area readers can reference 50 MILLION, international fans can try to imagine REIGNING SOUND and DIET COKEHEADS in a blender. A genuinely interesting listen. (Robert) (7-song CD-R, no lyrics, wearepairs@hotmail.com)

PARLOR – Imagine '60s girl bands with vocals leaning more towards early B-52s, playing mathy post punk. This could have come out on K in 1994, but just as easily on IRS in 1982. The vocals are mature and deliberate, and absolutely PARLOR's most defining feature, while an uptempo pace keeps the music from ever slipping into the background, especially on complex MINUTEMEN influenced songs like "Had It," which confuse the listener (in this case, me) with complex rhythm section activity underneath breathy guitars and waif-ish vocals. I just checked the internet, and from the photos, it appears that PARLOR are dudes, so maybe scratch that '60s girl band comparison if you get uptight about such things. (Robert) (11-song cassette, no lyrics, myspace.com/parlor618)

PAROLE – Stoner/sludge/doom. The music is good, with high (think GRAVES AT SEA/LAUDANUM frontman Nathan) vocals that detract slightly from the power of the riffs and low vocals that the music perfectly. There is considerable power in these riffs, I assure you, and if you like things heavy, then you like PAROLE. Think WEEDEATER on mescaline. (Robert) (5-song CD-R, no lyrics, parole.sludge@yahoo.co.uk)

PETER STUBB – One man sex obsessed death grind, probably recorded directly into a laptop, and virtually unlistenable. (Robert) (16-song cassette, no lyrics, www.letspretendrecords.com)

PIEL Y HÜESOS – Fukkn brilliant shits from Venezuela!! Short busts of mid tempo hardcore as that is as influenced by '80s Spanish punk as to Scandinavian D-Beat. Filthy sounding guitars and affected vocals compliment a perfect pace throughout, this band could be the lost brothers of current LA rippers TUBERCULOSIS and DRAPETOMANIA. Excellent! (Robert) (12-song CD-R, lyrics included, c/o Gustavo Apartado 75, Bolivar 8001, Cuidad Bloivar VENEZUELA, kaos_distry_records@hotmail.com)

PITCHFORK MOTORWAY – This band is confusing. Sounds like Lookout Records bands like GROOVIE GHOULIES or *Bark Like A Dog* era SCREECHING WEASEL if they tried writing the theme music for *What Would You Do*? or *Wild And Crazy Kids*. Cool sounding nostalgic keyboard tones. I would like to see this band embrace the experimentations in timbre displayed in themes for shows like *Doug* and *The Rugrats*. (Matt) (8-song CD-R, No lyrics www.reverbnation.com/pitchforkmotorway, 5497 SW Village PL, Beaverton, OR 97707)

PROGNOSIS NEGATIVE – Weird punk sounds enter my ears, set to the steady click-click of the hi hat. The music is familiar, but who(what)ever is holding the microphone is caterwauling incessantly, and it distracts me. And then the song is over, and the next one sounds like a heavy stoner version of the first – but the cat like howls are now low end, as if from a lion. Extra points for confusing me, but I think this sounds like CLUTCH playing garage rock. (Robert) (6-song CD-R, no lyrics, www.prognosis-negative.com)

PUPPY MILL – Female fronted garage-y punk that clearly embraces the '90s. The vocals are the highlight, and beg comparisons as far reaching as L7 and VERUCA SALT, but the music manages to stay aggressive even while PUPPY MILL crank out mid tempo catchy garage bangers. Great fukkn tunes. (Robert) (9-song cassette, no lyrics, puppymillcore.blogspot.com)

RABID DECEPTION – New San Diego band offering a musical concoction that is three parts crust, one part darkwave. Female fronted, and her vocals are reverbed and echoed to all hell. Really commanding voice, particularly when the vocal delivery is varied. On the second track, "Tansy Pills," which is the definite standout, she casually switches between crusty barks and clear, tuneful intonations. The band is tight too, pulling off both fast and mid-paced songs with what seems like relative ease. An excellent first offering. (Kevin) (4-song CD-R, lyrics included, rabid_deception@yahoo.com)

RAD COMPANY / SHIPS IN MASSES split – I think RAD COMPANY have graced this section before with their '90s PROPAGANDHI-in-a-basement approach to sing along punk, and these songs fall right in line with the other ones—completely and utterly great at what they do. SHIPS IN MASSES are more introspective and bombastic, and take a decidedly less poppy (though no less melodic) approach. HOT WATER MUSIC appear to be the '90s band of choice for these folks to emulate, and they are quite adept at doing so. (Robert) (12-song cassette, lyrics included, no contact info)

RADONS – Catchy synth punk riddled with attitude, like what you might imagine bedroom demos from EPOXIES might sound like with pissed male vocals, or SPITS if they took themselves seriously (as if that is likely). After being initially uninterested, I

found myself digging these tracks a lot, and I think they would sound excellent if they followed this plan to it's end. (Robert) (4-song CD-R, no lyrics, no contact info)

ROWSDOWER – Male/female fronted pop punk with lots of whoa-ohs and fast catchy riffs. Sounds more like a basement version of FACE TO FACE than anything modern. A good listen. (Robert) (5-song cassette, lyrics included, c/o 710 S. 55th St., Philadelphia, PA 19143)

RYMODEE – THIS BIKE IS A PIPE BOMB was one of the worst bands of the 2000s, and I seriously can't believe the naïveté and hubris of some white ragamuffin writing a song in which he marches arm-in-arm with the Black Panthers. Thankfully, that band is done now, and the singer has recorded these songs with a steel-string guitar and drum machine, which sounds like it could be horrible, but I actually like most of them. The songs here are less cheesy "folk punk," and more subdued, self-reflective roots-folk, with some songs sounding like they might take a spattering of influence from '60s pop or even twee pop, and the distorted drum machine on most of the songs adds an interesting element that I feel like people will either love or hate, but I like it. The final song is an excellent, loosely-interpreted cover of MOTÖRHEAD'S "I'm So Bad (Baby I Don't Care)" that's masterfully reworked as a folk song. (Dan) (9-song cassette, no lyrics included, 2531 Avalon Circle, Chattanooga, TN 37415)

SELF ABUSE – Malmö punks fukkn kill this shit—SELF ABUSE play catchy USHC to perfection. Though the influences are clearly '80s Detroit meets '80s everything else, they manage to never sound like a throwback or a retro band, just killer gruff and snotty hardcore punk. Half of FY FAN, in case my recommendation isn't reason enough to get on this one. (Robert) (7-song cassette, no lyrics, c/o Adult Crash PO Box 604, 2200 Copenhagen DENMARK, www.adultcrash.com)

SEX BUNKER – Angular and angry music from Chicago. Think about fellow Chicagoans FOURTH ROTOR and make it faster and less reserved. Weird rhythms and nonsensical riffs crammed into rather ordinary song structures – they made me think, and I think I like it. Noisy and original punk? Into it. (Robert) (4-song cassette, lyrics included, sxbnkr.blogspot.com)

SFANTO – What if were WEEZER were really intense nerds and wanted to play down tempo WEIRD AL YANKOVIC covers? Well, personally I wouldn't really want to hear it.... but I think I just did. (Robert) (7-song CD-R, no lyrics, myspace.com/sfantomusic)

SHARKPACT – There's a genre called Region Rock that I don't really understand. It's basically pop punk, but with a dirty, traveller punk vibe...people call it crusty pop sometimes (though I might be mis-assigning subgenre monikers), and I think it's kinda like the stuff AGAINST ME played before they signed to RCA. SHARKPACT sound like a combination of whatever I think Region Rock is and the Valley Girl soundtrack. A two piece with just keyboards, drums and male/female vocals, there is no reason at all why I should like this, but then the song "Death" starts, and I am lyrically and musically smitten—optimistically melancholy and seriously innocent and playful music. Great stuff for those with an open mind. (Robert) (10-song cassette, lyrics included, PO Box 913, Olympia, WA 98507, sharkpact@yahoo.com)

SHAVED CHRIST – Demo of the month right here folks. Fucking fantastic! This is a new band from Georgia featuring members of AMERICAN CHEESEBURGER and HOT NEW MEXICANS (amongst others) doing their modern take on the first wave of American hardcore. A faster, more trebly version of the CIRCLE JERKS is what I'm hearing. Snotty, ambivalent vocals that fit perfectly with the music. Tempo changes aplenty, and riffs that'll make even the most apathetic pseudo-pirates shit their pantaloons. Get this. (Kevin) (8-song CD-R, lyrics included, shavedchrist.bandcamp.com)

SHOPPERS – Mature and borderline brilliant noisy pop tunes presented as disturbing punk anthems. Female vocals belt out truly odd (and sometimes discomforting) lyrics while the music delivers beautifully crafted tunes with a reckless passion and a fury that shows little regard for any of the nuances they are pummeling into oblivion. Underneath all the songs, and my words thrown forth in a fruitless attempt to describe them, SHOPPERS are playing brilliantly urgent '90s influenced Kill Rock Stars meets pop punk-in-a-basement magic, but the presentation is light years better than any meager review I could give. This demo is simplistic greatness. (Robert) (4-song cassette, lyrics included, c/o joshuajavonsmith@yahoo.com)

SLAM DUNK – Astonishingly heavy weed induced stoner crust. Different from stoner rock, this is weed soaked doom laden crust, clearly played by folks with roots in punk, even though the results are undeniably metallic. Downtuned to oblivion, SLAM DUNK churn forth like a waterlogged tanker truck while vocals howl. Simply crushing, and totally pissed...also: high. (Robert) (9-song cassette, lyrics included, c/o Let's Pretend, PO Box 1663, Bloomington, IN 47402, www.letspretendrecords.com)

SPACE FUZZ – Blues drenched raucous rock and roll along the lines of DANKO JONES or early WHITE STRIPES, but more primitive and raw. No art, no song titles, no information except a return address, just rock and roll. (Robert) (6-song CD-R, no lyrics, c/o John Rosales, 432 E., Longview, Corpus Chritie, TX 78408)

SPINEBUSTER – *Thrash Zone*-era D.R.I., slightly modernized. Slightly. The vocals nail later Kurt perfectly, and it seems like that is the goal, while the mid tempo mosh parts are flawless. Short and sweet, with witty lyrics about killing your boss, popping zits and riding bikes. (4-song cassette, lyrics included, spinebusterband@gmail.com)

SPAUL – Somewhere between thrash metal, modern hardcore, and nu-metal, and reeking of trying to "make it." Bummer. (Dan) (16-song CD, no lyrics included, reverbnation.com/spaul)

STEP DADS – "Sometimes people say we sound like a louder DRIVE LIKE JEHU." A quote from the vocalist of STEP DADS, which I think is fairly apropos. I'm by no means an expert on this type of music (post-hardcore), but this is a solid release. Intense vocals that aren't overly whiny, well-written riffs, and some memorable bits to keep the sound from drifting into math-rock territory. If Level Plane was still an active label, they'd probably have a keen interest in this band. (Kevin) (5-song CD, lyrics included, wearestepdads.com)

STRIKE A MATCH – This band is probably into ANTI-FLAG and PROPAGHANDI. Imagine if the passionate vocals of AGAINST ME! were overdubbed atop one of your favorite MARS VOLTA jam sessions and you will start to get a hazy idea of what this band sounds like. Good looking cassette though. I respect any band that uses archaic tape embossing/label maker gun thingies (you know the gadget that people labeled folders or cubby holes with back in the day?). (Matt) (6-song cassette, lyrics included, www.strikeamatch.no)

SURROGATE ACTIVITY – Charming and addictive poppy punk from the far reaches of Northeastern Canada. The female vocals are like AMBITION MISSION without the snarl, a syrupy sweet delivery of lyrics that manage to be light hearted and serious at the same time. '90s bands the GRUMPIES and the PHUZZ come to mind as well – another great tape from this crew. (Robert) (5-song cassette, lyrics included, 153 Prowse Ave Ext, St. John's Newfoundland CANADA A1E 1W2, julsgeneric@hotmail.com)

TRMRS – Sensible and smart hip garage rock with reverbed guitars that give off an unpretentious Buddy Holly gone surfing vibe. '60s mod punks reborn as Brooklyn fashionistas could have easily created this music, with its intentionally laid back groove and snotty vocals, but they are from Costa Mesa. (Robert) (12-song CD-R, no lyrics, no contact info)

TRUE SOPHISTRY – Charging Midwestern hardcore punk that could have easily found a home in the '90s among the ranks of Profane Existence or the thriving Milwaukee DIY scene. In modern terms, think BEHIND ENEMY LINES with a touch more melody and without the solos. Rudimentary, but thoroughly charming. (Robert) (3-song CD-R, no lyrics, myspace.com/truesophistry)

THE TYPOS – Nonchalant pop-punk tunes that fail to leave an impression but aren't terrible. Most of the songs are about girls and feature whoa-oh's in the choruses. The intro to the first number sounds like the same sample that was used on "Do You Remember Rock 'n' Roll Radio?" There's also a song called "P-R-I-N-C-E-S-S" that blatantly rips off the aforementioned RAMONES song. Get the picture? The best part of this release is that glued to the cover of the CD-R case is another CD-R with the artwork on it. Cool idea, mediocre demo. (Kevin) (7-song CD-R, no lyrics, myspace.com/thetyposindy)

ULTIMO RAUSEA – This was recorded in 2009 for ULTIMO RAUSEA's 20th anniversary, and their ferocious assault has certainly not mellowed with age. A short release, but an all out attack that leans more towards UK thrash/hardcore than the Japanese hardcore that were their roots...bands evolve, and clearly this one has evolved into something (just as) awesome. (Robert) (4-song cassette, no lyrics, c/o Takashi Yamazaki 101 Maruyoshi Suo, 113 Waridashi Machi, Kanazawa-City Ishikawa 920-0062 JAPAN)

THE ULTRAMATICS – Karoline and I both thought of SCREECHING WEASEL when this started playing. More pop and less in your face, but that same kind of dancey parent-safe punk rock with feet firmly planted in RAMONES rock. (Robert) (6-song CD-R, no lyrics, www.theultramatics.com)

VIVISECT – Anarcho crust from Houston, mid tempo and raw with lots of metal guitar work. I mean metal like a primitive version of later DEVIATED INSTINCT. (4-song cassette, lyrics included, c/o 1411 Summer St., Houston, TX 77007)

WAX IDOLS – I just listened to (and enjoyed) their Hozac EP also reviewed in this issue, and this quality cassette tape features the A-side of that record with some other killer jams. A breathy and polite garage punk/noise pop hybrid from BARE WIRES personnel, WAX IDOLS dish out infectious and introspective songs effortlessly, and reel you in before you even know what hit you. The final track, a collaboration with Hanoi James, might be my song of the month. Awesome, and I suggest acting quick before this ultra-hip and oh-so-limited run disappears. (Robert) (4-song cassette, no lyrics, $5 c/o: Psychi Snerts, 636 Hyde St. apt. 201, San Francisco, CA 94109, psychicsnerts.blogspot.com)

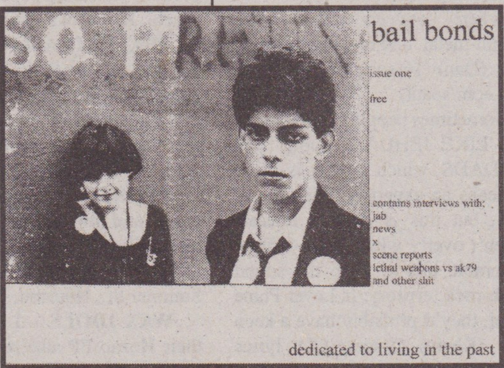
ZINES

Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.

Reviews by:
(MB) Mariam Bastani
(JB) Julia Booze
(TB) Tim Brooks
(EC) E.Conner
(DG) Dan Goetz
(DJ) Danielle Gresham
(LG) Layla Gibbon
(BG) Bob Goldie
(BL) Brad Lambert
(MM) Marissa Magic
(KM) Kevin Manion
(JM) Jeff Mason
(LP) Langford Poh
(CR) Casey Ress
(FS) Fred Schrunk
(DS) Dionne Stevens
(AT) Amelia Tith

ANARCHY: A JOURNAL OF DESIRE ARMED #70,71 / $10
8.5 x 11 – printed – 100 pgs
Most of this double issue is given over to reviews. In particular, 40 pages are devoted to examining the recent book *The Coming Insurrection*, including critiques of reviews it's received. Some of the other reviews were more interesting and relevant to me, like the one about pool hustlers, which deals with sociology more than philosophy. But if you're more for the latter, maybe this would be a good place for your ten bucks? There is barely a page of ads, but there's artwork and an essay by John Zerzan. (JM)
PO Box 3448 / Berkeley, CA 94703
www.anarchymag.org

ANTIPATIA #17, #18, #19 / free downloadable PDF
14 x 11 – 2 pgs – copied – Spanish
Yes! Three new zines with the same great variety of radical punk content! #17 has an amazing interview with the famous Spanish anarchist, modern day Robin Hood Lucio Urtubia. The interview gives a brief overview of his actions and history including the famous Citibank money reclamation scheme and his Black Panther ties. The interview is in the conversational style that *Antipatia* uses so well to pull interesting, comprehensive and meaningful thoughts from it's interviewee while never losing their humanity. Urtubia talks about his past, his opinions on the current state of the world and leaves us with encouraging words that la lucha is not in vain. The flip side reviews some of the newest punk music and zine releases with great descriptions and where to find them. #18 has an interview with Oscar Martin from Ursonate, a noise fanzine, Metamina free netradio, a project that features "soundart, noise, algorithmic and generative music, improvisations, field-recordings, microsounds, and more," and under the name Noish releases experimental noise projects for free actively supporting the free software movement. In the interview he discusses these projects and the implications of the revolutionary effects in challenging the landscape of what we know as electronic transmission of music and art. It's mind blowing! The flip side is a bunch more concise reviews of current punk zines and music. Last, but not least is #19, which contains an amazing photo spread containing candid shots of daily life in Palestine. These pictures are not voyeuristic, "Orientalist," or sensational. Instead of "othering" the subjects, the pictures show everyday life with captions describing how the occupation has effected the everyday lives of the people in this city. The flipside has a ton of information and comprehensive reviews about current killer music zines. As always, there is information about *Antipatia*'s rad radio show Radiobronka. Great zines as always, and very inspirational! Keep up the good work! (MB)
www.antipatia.wrdpress.com



THE ANVIL REVIEW #2 / $?
10.5 x 13 – printed – 40 pgs
Theory through critique is was this magazine boasts! Negation and interpretations of popular culture and radical thought. It's a delight to hold, honestly. Nicely printed, text heavy, and clear. Reviews include the film Revolutionary road, Kanye West, a very in depth and muti-authored look at Fredy Perlman's anarchist novel Letters of Insurgents, and what I see as a very far reaching comparison of Hitler, David Bowie, an-d Lady Gaga (which, beware, includes a rather incendiary comparison to art and genocide). Most of this writing is pretty academically dense but not impossibly so. Interspersed through out the pieces are quotes from Debord, Lacan, and lyrics of Filth songs. The phrases pedagogy, post modernism, and boring-ass are all used with equal gusto. Highly recommended, even though a lot of it pisses me off (I don't care what you say Jewel still sucks!). (EC)
PO Box 3549 / Berkeley, CA 94703
info@theanvilreview.org

BAD BREATH #3 / $2
6.5 x 10.25 – printed – 28 pgs
This is a pretty fucking rad comic book. It's darkly funny and at the same time a bit political. One of the stories features a woman giving birth (prematurely) amidst a cloud of smoke emanating from a piece of shit car with gold fish in the headlights, then a couple panels later the newborn is driving the car to a liquor store; top-notch black comedy. There's also an account of a hypocritical, sexist cop that singles out a shirtless woman who is walking through a park with her male comrades, also shirtless. The art, in black and white, is first-rate, and a nice compliment to the author's fantastically warped storytelling ability. I've read this a couple times and still get a kick out of it, and you probably will to, so check it out. (KM)
www.joshjuresko.com

BAIL BONDS #1 / Free to locals, or with subscription to Distort
8.5 x 12 – copied – 14pgs
"Dedicated to living in the past" is the tagline of this reprinted Australian bootleg zine (that's right, a copy of a copy) that combines material from the long-defunct *SPURT!* fanzine with some of the creator's own writings on Australian punk. In the debut, we get reprints of interviews from Aussie legends X, as well as Melbourne KBD punkers News, and self-described "Synthetic Shock Band," Jab. In one of the author's original pieces, he compares and analyzes two of the most well known compilation LPs from Oceania (Australia's *Lethal Weapons* and New Zealand's *AK79*). There also are some news blurbs, a few record reviews and some excellent (and visible) photos of Australian bands, all salvaged from his personal collection of *SPURT!* zines. This is a pretty good first effort, the layout is bit clumsy, but not distracting, and even as a casual admirer of early Australian punk, I was entertained by most of the content. If you're a die-hard fan that doesn't have a pile of *SPURT!* issues at home, consider this opener essential reading. Now, from what I could ascertain, four issues of this zine were put out some time ago, with material gathered for at least two more, and the only way to get this at the moment is from D X. (KM)
distorttheworld@gmail.com

BUILT #1 / $1
1.75 x 2.25 – copied – 48 pgs
This tiny—and I mean tiny—comic tells the story of a robot that wants a little more out of his "life." Rather than being content to live as a machine for the use of his masters, he escapes only to find himself surrounded by the humans from which he had hoped to escape. With no recourse but violence, he

destroys them and is forced to flee. For a comic to tell this involved a story within the constraints of a few inches is an impressive achievement. (CR)
Silber Media / PO Box 18062 / Raleigh, NC 27619

DISTORT #36 / $4
11 x 8 – copied – 24pgs
Essentially this fanzine is an extended rumination on music, written as if it's always 3am, in an urgent and disgusted style, focusing on the falling apart or tightly wound aspects of USHC and various other music forms that fit in with the aforementioned aesthetic ideals. From Throbbing Gristle to Ultra via Gehenna and Rival Mob and an unhealthy Clevo obsession. I have heard from other Australians that they expected Cleveland to be like Disneyland after reading Dan's rapturous writings on the subject over the years. The last few issues have been reruns of content from his old zines, and this one has some of that (Billy Bao!) but it's mostly new writing, which pleased this girl. Dan is a great writer; he is able to create a world that totally doesn't exist using words, and makes writing about music a visceral and "real" experience where you get a sense of the sound, of his experience of it, without having to hear anything. There are short but great interviews scattered throughout with Avon Ladies, Alessandro of Grabbies etc, Crazy Spirit and Boston Strangler and a ton more... My only complaint, I am sure I will get ridiculed for this, is that he is so taken with a specific and very male anti-hero mythology. All his literary references are in this vein from Richards Meltzer to Brautigan to Keith (Richards), Lester Bangs and even the ultimate ubermensch Nietzsche. This feeds into the music writing too, and while I love this issue and Dan's writing it's ultimately sort of alienating as a woman because what girl is cool enough to move in those circles? Judging by this issue, absolutely no girl. As a woman that relates to this zine considerably more than say *Doris* zine or whatever punk girls are "supposed" to be into, this is something I am used to, but still notice. You have to create your own world rather than expect inclusion from one that already exists? (LG)
DX / PO Box 239 / North Carlton Vic 3054 / Australia / Distortcult.blogspot.com

DORIS #28 / $2.60
7 x 5.5 – copied – 32 pgs
There was this one time where I was talking with my friend about being in bands, mainly sticking to the idea of why do we have this compulsion to do this? And more importantly, why do we have the compulsion to do this and then present it to the public? The whole time I read this issue of Doris that is all I could think about. The writing is alright, I like the layout, I read it cover to cover but do I care? I wasn't terribly interested in anything she wrote about, the majority of it has to do with rural living. A lot of it felt like sitting in on a really boring therapy session. I like Cindy Crabb's interviews a lot, but when she writes about her personal life experience I almost feel like I'm reading East Village Inky or something. (MM)
Cindy Crabb / PO Box 29 / Athens, OH 45701

DO SOMETHING ZINE #2 / $3
8.5 x 5.5 – copied – 52 pgs
Oh man, there are some posi vegan kids out in Indianapolis. The zine opens up with a picture of the Indianapolis skyline with text saying, "This is our city. Let's do something to improve it." The rest of the zine is a "DIY-how-to" book. They cover how to go vegan, how to book shows, how to make a zine, how to host a potluck, you get the idea... It's like a beginners guide to getting into punk. Certainly very endearing. (FS)
www.indyvegans.com
gnat@indyvegans.com

DWELLING PORTABLY
March 2011 / big print, $4 for two issues, small print, $2 for two issues
5.5 x 8.5 – copied – 20 pgs
If this is the big print, the small must be *tiny*. This guide to getting by on almost no money is always inspiring to me. Even their simple building techniques are more than I'm capable of, but I love these semi-random nuggets of information getting passed around. This issue discusses building shelters ("Tipis get more favorable media coverage than they deserve..."), vehicular housing, keeping warm, "wild rice and acorns in Maine," solar cooking, and Morse code, just to name some of the topics inside. Live cheap and win. "*MRR* is too bulky for our small shared PO Box. We asked a city library to subscribe." (JM)
Lisa Ahne / PO Box 181 / Alsea, OR 97324-0181
juliesummerseatssensibly@yahoo.com

EARTH FIRST! JOURNAL Vol. 31 No. 2 / $6.50
8.5 x 11 – printed – 96 pgs
This 30th anniversary edition of the *Earth First! Journal* is packed full of articles reporting on various struggles for environmental justice from different perspectives. As someone who is sympathetic to but not familiar with the details of most of these struggles, I found most of the writing to be informative, thought provoking, and eye opening. I wish the editors had fended off Crimethinc with a stick rather than let them include three different pieces of their garbage propaganda in here, but I don't think this damages the credibility of the journal or movement as a whole. (DG)
PO Box 964 / Lake Worth, FL 33460

EVIL MINDED #8 / $3 ppd USA, $5 ppd world
8.5 x 11 – copied – 24 pgs
For some I reason I only got the first half of this zine (a page with the beginning of a Nuklear Blast Suntan interview is literally cut in half), perhaps the second part was consumed in the night by one of the radioactive mutant rodents lurking around the *MRR* compound, who's to say? Anyway, this is unfortunately, the last issue of one of the better American zines in recent memory. As an intro, Tom (the gent behind Evil Minded) offers an interesting piece on why he's decided to stop doing the magazine. His take on the lack of unique zines and the overall exclusivity that has permeated punk in recent memory echoes a lot of my sentiments. In the portion of this issue that is actually in my possession, there are excellent interviews with Deathcharge and Spectres, reviews of noisecore records that the author actually digs, and some fucking awesome pictures of G.I.S.M. I've never seen before. The second half of this issue (misplaced by drunks?) presumably features the other half of the Nuklear Blast Suntan conversation, as well as an interview with Perdition, scene reports and various writings. A fitting farewell for a top-notch zine. (KM)
2964 Winter Garden #D / Lexington, KY 40517
zine4musicaldestruction@hotmail.com

EXPEDITE DEATH #1 / $3
7 x 8.5 – copied – 42 pgs
First issue of this zine, and my first word of advice is to *lose the pixelated graphics that look like they were printed off the internet*. Come to think of it, even though the layout was clearly cut-and-pasted, it looks like this entire zine might've been scanned and printed rather than run off by a copy machine, though I can't tell for sure. Anywho, contained herein are interviews with Warfear, Alehammer, Instinct of Survival, and Sauron, Lance Hahn's history of Antisect is reprinted, and there are also some classic and current band pictures and reviews, which are notably brief in length. I'd say that the quality of writing and interview questions are pretty average, and I think the latter could've been more informed, but the second issue could always be better. (DG)
c/o Kyle / 807 W. Clay St. Apt. 1 / Richmond, VA 23220 / kylerm85@yahoo.com

HAZMAT MAGGOTZEEN #3 / Free? Should be, look at all the ads!!
8.5 x 11 – printed – 60 pgs
I may not be the most qualified person to review this, I felt like Grandma upon reading the introduction. So, *this* is what the kids are into these days. This is a skate magazine primarily, with some exploding heads and ripping flesh art dripping all over it, full color with tons of pictures of people, uhm, thrashing. The first interview is with Tony from Municipal Waste, talking about how they have gone through changes and what other projects he has going on. Then we have the Poser Quiz, "prove your elite knowledge of pointless Heavy Metal facts." There is also an interview with the artist "BARF" who just does stuff that looks like Pushead to me, but what do I know. He designs shirts and record covers for bands like Cannabis Corpse, his own comics, and he wrote a book called *Rotting in Dirtville*. The best thing in here, in my opinion, is the exposé on public drinking, the art of concealment. Kind of reminds me of *Vice*, but in a good way, if you can imag-

ine me as a teenager being really excited about seeing the word "fuck" in print. (JB)
Hazmat.waste@gmail.com

HOT DOG DAYZ #1 / Free?
5.5 x 8.5 – copied – 32 pgs
Consisting mostly of collages and collections of photographs, *Hot Dog Dayz* is the sort of odd art-zines that seems both humorous and obtuse. I wouldn't say there's any particular theme running through these pages although there's a healthy dose of found objects, graffiti and a perilous focus on James Franco. (CR)
HDD / 4222 Nokomis Ave #2 / Minneapolis, MN 55406 / Thee.n.o.b@gmail.com

I REMEMBER HALLOWEEN #6 / $? (email for price)
5.5 x 8.5 – copied – 28 pgs
I Remember Halloween is a solid DIY hardcore zine out of the Philippines that generally focuses on bands from all over, but this issue is dedicated purely to bands from the Quezon City area. Written in English, the standard format of having a few band interviews and some zine and music reviews is followed, but there is a palpable sense of devotion put into the layout and writing that sets this above the pack. Kicking things off, the editor writes a column asking if all the people who liked pop punk in the '90s disappeared or if a few of the ones who went crust or whatever still secretly like it? He has no shame admitting such, but makes a clear distinction between good pop punk and the lame mainstream crap that often gets confused with that category. Of the three bands interviewed, the traditional hardcore punk-sounding Istukas Over Disneyland is the one I'm most familiar with (and dig) and was stoked to read up on them. Their split EP with Eskapo that came out a few months ago is pretty damn fantastic, by the way. The other bands featured are the fastcore Rush ID and the heavy, metallic hardcore Isvarah. The issue is rounded off with some reviews, photos, and a Pampanga scene report. Totally cool and worth checking out. (BG)
Danes Cortes / PO Box 1504 / Quezon City CPO / 1155 Q.C. / Philippines
irememberhalloween@gmail.com

LOST KISSES #21 / $1, $2 int'l
1.5 x 1.5 – copied – 48 pgs
This is a tiny comic book, each page has a typed line, then a stick figure with a speech bubble saying something sort of related. It is sort of cool and creepy all at once, it's got a wingnutty vibe that doesn't seem forced. Covers time travel, creeping out girls, vitamin B12 and a ton more. Cool. (LG)
Silber Media / PO Box 18062 / Raleigh NC 27619

MANUFACTURING WARS / $?
5.5 x 8.5 – copied – 32 pgs
This zine came packaged with the Aspects of War tape reviewed in the demos section. This zine strikes me a first attempt, or the work of someone newly politicized. I'm reminded of what my friend said of his first band, "We wanted to be a political band, but all we knew was that war was bad and cops sucked." The content of this zine is entire blocks of text from newspaper stories, books about war and strategy, and books about raising children and child psychology. This text is then paired with an image that is supposed to be shocking or juxtaposed to the text. Personally, I think that relying on juxtaposition is a cheap way to make a point, and is not deep or complex enough to hold my attention. I was also bummed by the lack of original artwork or writing (I believe there is one page with original text, maybe two). Maybe this would freak some square ass thirteen year old out, but I was bored. Oh, there's also a centerfold/fold-out that has rockets and munitions emanating from a vagina that says "We Pay With Our Bodies." (LP)
Total Fucker Records / PO Box 82 / Somerville, MA 02143

MEDIA JUNKY 15 / $?
8 x 5.5 – copied – 12 pgs
This says "Cut up the hologram tape loop reality" on the cover, which I am down with. It's a zine review zine, and the writing is more interesting than most of these things we get sent. So if you are looking to get a hold of more DIY publications this might be a good place to start.
Jason Rogers / PO Box 8512 / Albany NY 12208

MIERDA #6 / $?
5.75 x 8 – 20 pgs – copied – Spanish
This is a rad punk fanzine from Barcelona, Spain that is made up primarily of short interviews with well known and lesser known Spanish bands like Sudor, Crimen de Estado, Firmeza 10, Amenaça, Flujo, a longer interview with Otan, an article about Cop de Fona, and short reviews of zines, bands and records. The author also writes a small editorial column. Even though this zine is only 20 pages, the content is dense and the interviews are quite good. It's the perfect format for the content. It's easy and interesting to read, with each piece of concise content at just the right lengths. The layout is simple, two columns on each page with a few pictures. The front and back covers have a cool cut and paste style that looks more artistic than periodical. Cool stuff, very good interviews. I am a fan of this! (MB).
D.F.F. c/Valencia 597, 7-4 / 08026-BCN / Spain

MONTHLY #1 / $?
1.875 x 2.25 – copied – 28 pgs
Spoiler alert! This is a comic zine about a lovelorn werewolf. It's short and annoying. My advice to these two (even though it blows my mind that it somehow took two people to make this) is to keep writing and thinking up new plot lines that don't involve the overused "and then I killed the attractive woman" cliché. (EC)
Silber Media / PO Box 18062 / Raleigh, NC. 27619

PLASTIC BOMB # 74, Winter 2011 / 3.50 Euros
8.5 x 11 – printed – 80 pgs – German
Here is another installment of this long running German hardcore fanzine. Really makes me wish I read German. Their format is pretty classic; columns, interviews, articles, and reviews. The columns are very brief, the crux of the zine is in it's articles covering all kinds of stuff from punk history to a list of the top fifteen '80s US hardcore LPs. Well, the top fifteen is more of a teaser; they only list fifteen through eight. You gotta wait till next issue for the rest. *Arg!* WTF, MDC's first LP is #8? I mean it's a good album and all, but *Group Sex* (#12) is way better. Anyway, interviews in this issue include Dean Dirg, Flag Of Democracy, Pascow, and way more. They also have a demo review section, in addition to records and show reviews, which is cool. And they include a sixteen-song comp CD with the issue. Kick ass! (FS)
www.plastic-bomb.de

POIT! #1 / $1, $2 world
1.75 x 2 – copied – 40 pgs
Awwwww...how cute. *Poit!* is a little comic that's about the size of one of those yellow post-it sticky pad things (the smaller ones) and features stick-figure artwork stories with a panel per page. If you cut out all the panels and put them together it would probably equal a sheet of paper. Sure, the two "stories" are an entertaining way to spend a minute of your life, but this seems sort of a silly attempt at novelty just the same. I'm a dick. Sorry. (BG)
Silber Media / PO Box 18062 / Raleigh, NC 27619 /

PROFANE EXISTENCE #61, #62 / $2 in person $4 by mail
8.5 x 11 – printed – 32 pgs
The first time I got my dirty little hands on a copy of *Profane* I'm sure my nubile palms were sweating. Indeed, the magazine introduced me to an international community of people who were trying to "make punk a threat"—at fifteen that surely meant grindcore, veganism, and various states of punk armor. It's both exciting and confusing to see this publication back in action "again." Switching up the game with a black and white newsprint in lieu of pervious attempts and full color glossy style and a new tag line: *a magazine for people who still give a shit.* This slogan seems to be the theme of the issue. Multiple columns make reference to growing older and changing up older notions of what punk is supposed to be to conform to a more moderate life after 30. This is hard for me to critique by virtue of living in a community where there are plenty of vibrant examples of what is possible for punk into your 30s, 40s, and even 50s and myself being merely in my mid/late 20s. Still, some of the observations made and conclusions reached seem more like dilutions of a community and less like lessons learned through trial and error. The magazine is so congratulatory and not in the least bit critical of punk businesses (two of which are showcased by interview), reunion shows (Steve Ignorant's international embarrassment), and international punk gangs that kind of suck (not worth it to mention). High notes of this issue are an interview with Napalm Death, punk obituaries, the reviews, and a big spread on the back page of featured artist Jason Barnet. (EC)
PO Box 18051 / Minneapolis, MN 55418
zine@profaneexistance.com / www.profane-existance.com

PUNKER PAGES 2010 / free
8 x 11.5 – printed – 27 pgs
I have fond memories of BYOFL and the legion of rad people I met a decade ago

through that network, so the Punker Pages were a cool thing to find in my review pile. This directory lists hundreds of labels, distros, zines, and other punk businesses with their contact info and a short description of them. That's a cool resource for the kids. I probably won't put my info in there because I already have more than enough oogles trying to crash on my couch but now I've got the info to send Cowabunga records my demo. (BL)
www.punkerpages.com

PUNKS! PUNKS! PUNKS! THE VALLEY PUNK PERSPECTIVE #3 / $2
8.5 x 11 – copied – 20 pgs
I'd seen earlier issues of this zine around town, and didn't think it was anything special, but this one shows considerable improvement. These kids hail from the Bay Area's eastern suburbs, and this zine continues what seems to be a tradition of many East Bay zines mocking punk trends and codification while delivering funny and informed writings, interviews, and lists, such as the "is it punk or is it poser?" one in here. In addition to a quick San Ramon Valley scene report and some reviews that also state how many "punks agree" (this is a great idea, actually), there are silly interviews with Rusty from Total Abuse and Meatdog from Reckless Aggression. By far, the best part of this already great zine is the longer, more serious interview with Ian MacKaye, which touches on all kinds of subjects and reads like a conversation between two peers rather than some slobbering dork interviewing his hero and asking the same questions that MacKaye has been answering for more than half his life (and *you know what* is only touched on in passing). And is that a word search on the back? (DG)
punkspunkspunks.com

Q FOR TREASON #13 / $1.50
3 x 4 – copied – 23 pgs
This little zine holds the epic tale of the author and his partner Travis as they buy land together on Prince Edward Island. Not only do they make the commitment to buy land together (a huge step in any relationship), but the author decides to build a cabin on their land. Nestled of the North Eastern coast of Canada they are subject to harsh winters and stormy seas. Hurricane Earl knocked out the first of their three shelters, and so the story unfolds of the serious race against time to build a cabin before the winter cold and storms set in. The author takes us though every step of the building process from the digging and laying the foundation to acquiring red sand and wool for the insulation. A truly empowering DIY house building zine, full of practical helpful tips which are born out of primal necessity. You can continue to follow their adventures in homesteading on PEI through the blog. (DJ)
1828 Brothers Rd. / RR5 Mount Steward, PE / Canada / qfortreason@gmail.com

QUICK DUMMIES #1 / $?
14 x 11 – printed – 8 pgs
I'm not sure what issue this newspaper journal format zine is, but it's been around for some ten years and this copy is the first effort in seven years. And there's nothing wrong with that because a good hiatus now and then is a good thing, but the entire issue is essentially just one thing—an interview with the esteemed Mykel Board and a column he submitted. You would think that after all this time a few more items could have been written? Strange. Either way, it's still an excellent cover to cover read if you're at all a Mykel Board fan because the interview is quite interesting and covers how he first got involved with the Yippies in the '60s and how he first met Timmy Yo and started writing for the rag that's in your paws right now. I remember my very first experience reading *MRR* sometime in the mid '80s as a magical moment in my life, and Mykel Board's column is what I recall the most. He had me cracking up as I read along and his descriptive writing style was extraordinarily entertaining and captured my complete attention. Ever since, I have read his work religiously. Yeah, sure, he offends sometimes, but he's not afraid to speak his opinion on matters and he certainly doesn't follow the bandwagon like most conformists in the punk scene do. Board submits yet another magnificent column in this issue of *Quick Dummies* concerning his exploits in Mexico playing with an Artless cover band. As always, his words are uproarious, honest, and take you on a ride through his life adventures. But that's it for the zine itself. No other bands or columns or reviews or anything (outside of a couple of photos, which I believe were also submitted by Board). The editor, who seems quite passionate and knowledgeable with punk, is asking for contributions so perhaps this sparse issue is akin to dipping his toes in the water before fully diving back in? Let's hope so! (BG)
abovegroundlibrary@yahoo.com

RESTLESS LEGS #5 / $2, $3 world, trades OK
4.25 x 5.5 – copied – 14 pgs
Hot pink and brief sounds like the beginning to something really special. Unfortunately, though it's an accurate description of this here magazine, it's misleadingly positive. I think it's supposed to be a photo/personal zine. Bryan makes full use of somewhat attractive graphic design (no doubt fully utilizing photoshop) to display his photography and peppers his pictures of his young good looking friends with decontextualized post-modern reappropriations of peace punk insignia and mission punk sloganing. He also urges us to "burn piles of generic perzines!" which ironically, is exactly what I'd like to do to this unnecessary ephemera. Though perhaps burning is too rash. Realistically, this might do something for a fourteen year old that doesn't yet sigh when they hear about nutritional yeast and free boxes. Otherwise, it will more likely get covered in urine, coffee, puke or beer on someone's front porch, bathroom, or kitchen floor. How's that for romance? (EC)
316 Main St. / Santa Cruz, CA 95060
Brybry@riseup.net/restlesslegs.tk

SHIT'S FUCKED Winter 2011 / $4
4 x 5.5 – copied – 16 pgs
Feeling dumpy? Well, maybe cuz the world is becoming one uncontrollably big dump, but at least you can keep yourself in check. But how?! Recent bay-area transplant suggests doing things like: marathon reading, embracing solitude by taking yourself on a date, figuring out and honoring your own boundaries to learning new things and improving your skills can help you curb your depression and change negative patterns—all of which are super underrated in our thick-skinned American society that's brainwashed you into buying your feelings off. Answers don't come easy and you're probably sick of your friends telling you to "stay positive," but this little zine offers some useful insights and healthy suggestions that may work for you. (AT)
http://msvaleriepark.blogspot.com/

SHOCK AND AWE! #3 / $?
8.5 x 11 – printed – 68 pgs
If this zine were a song I would liken it to "Fight Back" by Discharge. I could feel their rhythm coursing through my veins as I read this zine and couldn't put it down. Cliché? No, because it's that damn good. These cats are raw and talking about issues that matter bridging that disconnect between punk and politics. For them punk is a major part of their life, and life is a political struggle and fight. Therefore the two go hand in hand. It's smart, funny, and irreverent. All of the columns are well written in a tangible style that is real with no BS. Topics include police brutality, punk tourism/hospitality, sexual identity, fetishizing of women, sexism and racism in the punk community, and many more. Band interviews in this issue include: Pusher and Pazahora. There is a comprehensive venue list for Malaysia. News, film, and record reviews are staples here as well. There is even a section called "Snitch" where people who are not columnists or part of the zine are encouraged to send in short articles. I hope they find a distro in the US and the UK soon because more people need to read this and support their scene. All in all the crew at SA! are not looking for your approval but they will damn sure earn it. (DJ)
c/o Wan 'Alauddin / PO Box 10394 / 50712 / Kuala Lumpur / Malaysia
shock.awe00@gmail.com

SMARTY PANTS ZINE #1 / $3 ppd(even though it says FREE on the cover), $4 world, trades accepted
8.5 x 5.5 – printed – 38 pgs
I don't know a dang thang about Dayton, Ohio except it's one of the "Rust Belt" big little cities that used to be a site for General Motors production. Written in the books (ahem, the internet) as one of the fastest dying cities, locals take the initiative to publish a mixed bag of submissions featuring: a '60s record showcase of budget bin finds, a bio of a school bus driver who is dubbed "Andy Warhol of bedpan art," report from a Dayton Music fest in 2007 where Enon played, lost and found photos, and someone's tale of how their soul got sucked into the World of Warcraft—my attention was fast-dying as I actually started reading it. I feel like if I were to actually visit there on tour, I would be charmed and definitely would try to hit up those thrift stores and rusty trash piles. (AT)
311 E. Lincoln Street / Dayton, Ohio 45402
Smartpantszine@gmail.com

SMARTY PANTS ZINE #2 / $2 ppd, $3 world, trades accepted
8.5 x 5.5 – printed – 32 pgs
This most recent issue focuses on pieces concerning women's self-care, wellness and body awareness. Some people hearing these kinds of issues might think it's redundant, especially since we tend to be oversaturated with ads featuring ribbons and bracelets in several different colors. Not that one shouldn't support that kind of effort to encourage awareness, but lady—get your junk looked at. Without trying to instill hysteria or further anxiety, this zine offers some actual narratives by ladies who were diagnosed with a cancer-causing strain of HPV, a last letter from one mother to her daughter, and lots of positive fiction. Once piece features a person's complicated redirection in family planning once her pap test comes back with "severe dysplasia," forcing her to consider having kids sooner than later. Furthermore, she realizes after becoming a full-time nanny to one of her good friends that she absolutely has no time to take care of herself. Kids are cute, but fucking be *real*. Learn how to give yourself a breast exam, or find a reliable/hot date to do it for you. While women are constantly being told to "be careful" and generally taught to mistrust our intuitions and fix our bodies up, it's easy to get distracted and put our health on the back burner...well, did you happen to leave the stove on? (AT)
311 E. Lincoln Street / Dayton, Ohio 45402
Smartpantszine@gmail.com

SPEW #1, #2 / $2
8.5 x 5.5 – copied – 22 pgs
The cool thing about these zines is that they are heavily contributor based. So you have a bunch of different voices for storytelling, art, rants, and so forth. Of course the danger of that style is that everything seems unrelated to everything else and it doesn't necessarily make much sense. Feels like the writers could use more Ritalin. The look is haphazard and hasty, but with a general sense of a critique of the ills of society. One thing that confused me in issue one is a retro anti-union pictograph just thrown in there without any context or opinion offered, although it seems to serve the purpose of looking cool which it definitely accomplishes. Another noteworthy moment in issue one is the confessional explanation of the *Full Metal Jacket* drinking game, as told from the mouth of a formerly recovering alcoholic who has fallen. It is funny and heavy at the same time. Issue two is mostly collage but includes the second chapter of an interesting story started in issue one, and a vegan recipe. If this zine sticks around, and maybe starts edging into the more dedicated and deliberate editorial style, I bet it will get really good. (JB)
www.spewdistro.tumblr.com

STAR #1 / $?
1.75 x 1.75 – copied – 38 pgs
This is a tiny comic 'zine. It's not even two inches on any side and made my big meaty hands feel clumsy when I was reading it. The art is cool and funky with heavy use of black shadows that give it a suitably dark feeling. The story is about a touring musician who flees from town to town chased by the demons he conjured up in his youth when he was into mysticism and hallucinogens. The story is sad and forlorn and darkly funny. I enjoyed it quite a bit. (BL)
www.silbermedia.com/star

SUBJECT #1 / $3 US, $5 world
5.5 x 8.5 – copied – 24 pgs
This is a rad fanzine with a sharp-looking screen-printed cover. The bands interviewed are the Shitty Limits, Brain Fπ (pronounced Brain Flannel), and Brown Sugar. The whole zine is put together well with properly exposed photos and tidy scissors and glue stick layout. I also like that there seems to be some planning as far as the aesthetic the writer was going for, like how the background of the pages have designs related to the band being interviewed. There are also some record reviews in the last few pages but my favorite part of the zine is the somewhat ridiculous interview with Brown Sugar. They keep talking about getting fucked up on drugs and looking at each other in their underwear. I'm a fan. (BL)
23 Manchester Pl. / Buffalo, NY 14213
TurnUpTuneOut@hotmail.com

ULTIMATE LOST KISSES #12 / $1, $2 world
1.875 x 2.25 – printed – 42 pgs
This zine is the size of a flipbook (and just as irritating to read page by page), with each page having a picture and a sentence of text, like some sort of twisted children's book, given the content. The premise here is that the main character becomes chronically tired and realizes she is pregnant. One afternoon, she comes home from school to her mom screaming at her about how she is not going to give birth, to which she reacts by hiding in her room and then sneaking out to a friend's house, who makes her food. She then vows to run away to the Midwest and have the baby, and then give it up for adoption, "just like a Lifetime movie." I was like "um, OK" until I consulted the internet and learned that this issue is the prequel to the last, which has her meeting the son she eventually birthed on death row for killing his sister's ex-stepfather for molesting her. This is all sort of creepy, especially considering that both the author and illustrator are male, and I'm not sure why this zine has to exist. (DG)
Silber Media / PO Box 18062 / Raleigh, NC 27619

VEGGIE DOG SATURN #5 / $3 US
8.5 x 5 – 24 pgs – printed
This is the fifth installment of this award winning zine which contains the same style of funny anecdotes, weird stories, off humor and simple pen and ink comics that any fan of Jason Young has come to love. In this edition we have a cute childhood reminiscence of barfing in the Ponderosa bathroom sink, a joyous childhood outing to the cemetery, a personal examination regarding the endlessly open question regarding what albums one would take with them if stranded on a desert island, VHS tapes and titties, cosmic Deus ex Machina retribution for shoplifting and the authors encounter with Kenny Rogers. This is a pretty funny comic that held my interest the whole way through. It's funny with a subtle unpretentious humor with drawings that fit the sentiment. I wish this were a little longer, but all in all, a good comic! (MB)
Silber Media / PO Box 18062 / Raleigh, NC 27619

VOICES WAKE US / $1
8.5 x 11 – copied – 6 pgs
This is an anthology reprint of the author's zines dating from 2001-2005. Think of this as some nerdy kid getting their degree in English Lit. and procrastinating on their dissertations to write about various punk albums instead. A very thorough and articulate zine to say the least, everything has an analytical and philosophical manner about it. The intro shows the poignant reflection of how seriously they took to writing about punk and punk culture during this time, even if it seems less important to be this dogmatic to the author now. At six pages it is jam packed with reviews and critiques of bands from the Misfits to Tear It Up. The end holds a beautifully written obituary about Kawakami from Disclose followed by criticism on hardcore "and its discontents." (DJ)
voiceswakeuszine@hotmail.com

XO #7 / $1
2 x 2 – copied – 24 pgs
This tiny mini-comic tells a slightly clichéd noir-ish tale. I'm too clumsy for the format, though, I kept dropping it. I found it kind of intriguing, but I think I'd enjoy the whole *XO* story in a bigger comic better. (JM)
Silber Media / PO Box 18062 / Raleigh, NC 27619
www.silbermedia.com/xo

YELLOW RAKE #25
8.5 x 5.5 – copied – 18 pgs
I don't like this zine. The formatting is ugly, it looks like it was entirely made on a computer, the writing is boring. It just seems like regular dude who has been putting out a zine for a gazillion years, which I can appreciate—but whatever. It's still boring. (MM)
The Yellow Rake / PO Box 100263 / Denver, CO 80250

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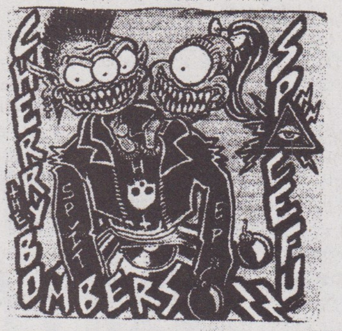

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